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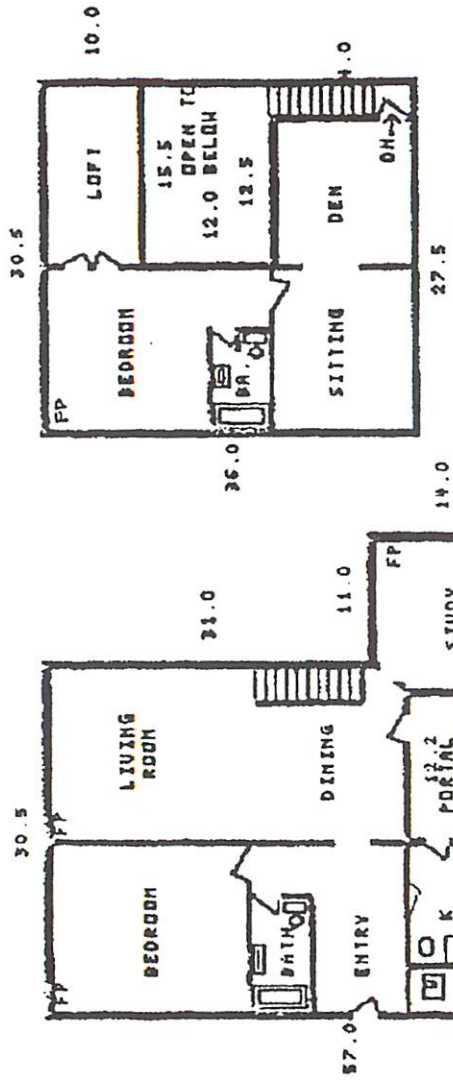
December 1998



*Photo Vincent Foster*

*Edwin Brooks House*

**EDWIN BROOKS HOUSE 533 CANYON ROAD**



FIRST FLOOR • STREET LEVEL

SECOND FLOOR

## THE EDWIN BROOKS HOUSE

### 553 Canyon Road

*Corinne P. Sze, Ph.D.*

The Edwin Brooks House lies directly east of El Zaguán (the James L. Johnson House and HSFF offices) on the north side of Canyon Road. It is probably best remembered as the last home of artist Fremont Ellis, one of the group called *Los Cinco Pintores* (The Five Painters) in the early days of Santa Fe's art colony. The painter William Penhallow Henderson, another pioneer of the art colony, created the house in the 1920s, perhaps incorporating existing adobe rooms on the property that was owned at the time by Henderson's son-in-law, John Evans, through his Flying Heart Development Corporation. Edwin Brooks, a contemporary of Evans, may have provided construction funding and in about 1931 became the first owner to live in the house. A man of multiple talents, Henderson was an early and influential exponent of Spanish-Pueblo Revival architecture as well as Spanish Colonial Revival furniture. The Brooks House with its dramatic, two-story living room and abundance of heavily adzed, exposed wood is a relatively unaltered example of his work that remains outstanding today.

However, the property had been owned by members of the family of Juan Moya and María Encarnación Lucero from an unknown date until February 1918. In that year it was purchased by James Baca, the grandson of Santa Fe Trail merchant James L. Johnson, whose family home, now known as El Zaguán, was next door. That March Baca bought his grandfather's adjacent home and lands back from the Catron family.<sup>1</sup> Thirty-seven years earlier, Johnson had lost most of his Santa Fe holdings, including his home, to the powerful lawyer and politician, Thomas B. Catron.<sup>2</sup>

Johnson had obtained the greater part of the El Zaguán tracts in 1854 and 1857 from Juan Bautista Moya and his wife, Prudencia Lopes. Later he purchased two rooms at the east end of the property from Josefa Moya y Lucero (1864) and from María Josefa Moya and

her son Ramón Winter (1875).<sup>3</sup> The property further east was owned by a Juan Moya y Melchor. Both Josefa Moyas are believed to be the same person and the daughter of María Encarnación Lucero and Juan Moya.<sup>4</sup> Juan Moya, the son of Antonio Anselmo Moya and María Antonia Melchora Marmalejo, is plausibly Juan Moya y Melchor. (Melchor does not appear as a surname in Santa Fe at this time.)



Courtesy Museum of New Mexico Neg. 3/821

*Moya and Johnson property, Canyon Road, before 1909. Note two horse chestnut trees in Johnson Garden.*

Baca purchased the future Brooks house property in two tracts, one from María S[antos] Moya [y Lucero] and the other from Franciscita Moya y Lucero, daughters of Juan Moya and María Encarnación Lucero.<sup>5</sup> In 1878 María Moya had purchased from Josefa Moya, José Nazario Moya, and Franciscita Moya a three room house for \$83 directly east of the James L. Johnson property. Nine years later, in 1887, Francisca Moya y Lucero had paid \$20 to Loreto (sic) Dominguez for a room east of the property of María Santos Moya y Lucero.<sup>6</sup>

Although the families of Juan Bautista Moya and Prudencia Lopes and of Juan Moya and María Encarnación Lucero lived in close proximity for decades,<sup>7</sup> their Moya familial relationship was apparently more distant. Both were descended from Antonio de Moya, who was born in Mexico City about 1672. At the age of 21, Antonio, a mason by trade, joined a group of colonists bound for New Mexico.<sup>8</sup> The previous year Diego de Vargas had begun to reclaim New Mexico for the Spanish whom the Pueblo Indians had driven out in the upris-

ing of 1680. Antonio's sons, Lucas Miguel and Cayetano José, were apparently the respective great grandfathers of Juan Moya and of Juan Bautista Moya.<sup>9</sup>

James Baca, who owned the property for only about five years, was the son of James Johnson's youngest child, Jessie (Jesusita), and Bernardino Baca of a long-established New Mexico family. Bernardino's father, Santiago, was a prominent Albuquerque merchant and politician who also owned a large ranch at Pecos. James Baca, active in the military and in politics, was New Mexico's adjutant general from 1917 until 1921 and commanded Company E of the New Mexico National Guard in service on the Mexican border. A

supporter of the Republican Party's Progressive wing, he was twice elected to the Santa Fe City Council. He married Antoinette Hanna of Erlington, Kentucky. She was commissioned the first woman National Guard officer in New Mexico.<sup>10</sup>



*Courtesy Bernice H. Chapman*

*New Mexico Adjutant  
General James Baca*

By 1921 there were five rooms on the combined properties purchased from the Moya y Lucero sisters. In 1923 the Bacas sold both tracts to the Flying Heart Development Corporation. Three years later they lost the neighboring Johnson property to Bronson Cutting, who had assumed its extensive debt.<sup>11</sup>

The Flying Heart Development Corporation was formed in June 1923 with John G. Evans holding ten shares; J. P. Briscow, nine shares; and William P. Henderson, one share.<sup>12</sup> Within two months Flying Heart purchased the Moya property from Baca and promptly rented it to a Mrs. Frank M. Needham for \$35 per month with an option to buy for \$2,750 at the end of the one-year lease.<sup>13</sup>

John Ganson Evans, the only child of Taos's Mabel Dodge Luhan, was born in 1902 in Buffalo, New York. His father, Karl Evans, was killed in a hunting accident a year later, and Mabel soon married Boston architect Edwin Dodge. In 1912 she moved to New York where her Greenwich Village salon gained notoriety as a meeting place of the leading artistic, political, and social radicals of the day. In 1917 she followed her third husband, artist Maurice Sterne, to Santa Fe but quickly decamped for Taos. There she built a sprawling home and again attracted a world of artists, writers, and reformers around her. In December 1922 her twenty-year-old son John, having dropped out of Yale, married Alice Henderson, the almost sixteen-year-old daughter of William Penhallow Henderson and the poet Alice Corbin. While they were on an extended honeymoon in Europe, Mabel married Antonio Luhan of Taos Pueblo.<sup>14</sup>

The ambitious program of Evans's Flying Heart Development Corporation, as declared in the Articles of Incorporation, was "to carry on the business of builders and contractors in connection with any and all classes of building," to drill for oil, and to acquire and work mines.<sup>15</sup> It has not been determined to what extent the company engaged in any of these activities (with the exception of buying the Moya property on Canyon Road and several lots in the Don Diego Addition), but none of them seems to have turned a profit.

By the next summer (1924), Flying Heart mortgaged corporation assets to John Evans for a three-year debt of \$9,000. These holdings included the Canyon Road and Don Diego Addition properties, as well as a mine lease and an oil merchandising contract.<sup>16</sup> A year later Flying Heart was \$4,500 in debt to Edwin Brooks. He had advanced funds, primarily for building costs paid to Santa Fe Builders Supply and Wood Davis Hardware. It was claimed that sufficient funds were generated by the Building Department to pay its bills, but had been deposited into the general account of the corporation and used by other departments. Brooks received the Canyon Road house, fully furnished and valued at \$3,000, as partial security for the loan, suggesting that the costs may have been incurred by that construction

project. It was stipulated that the house would be deeded to him when released from a First National Bank mortgage. In the meantime, Brooks would receive rents from the property.<sup>17</sup>

In 1926 Flying Heart went into foreclosure. John Evans purchased the properties of the corporation at auction the following year to satisfy outstanding debt, and a notification of suspension of business was filed. In June 1928 the property on Canyon Road was finally deeded by John and Alice Evans to Edwin Brooks.<sup>18</sup>

Alice Evans had come to Santa Fe with her parents from Chicago in 1916 so that her mother, Alice Corbin, could be treated for tuberculosis at Dr. Frank Mera's Sunmount Sanatorium. Already a recognized poet, Corbin had helped Harriet Monroe found *Poetry* in Chicago, a magazine highly influential in promoting modern verse. Today it is the oldest continuously running periodical devoted to poetry in the country. William Henderson was a native of Massachusetts where he received his artistic training. A highly respected painter, he had most recently taught at the Chicago Institute of Fine Arts.

While Alice Corbin recuperated at Sunmount, Henderson and their young daughter, known as little Alice, moved into an old adobe just north of the sanatorium on what was then called Telephone Road. After her recovery, the Henderson home, on the road they convinced the city to rename Camino del Monte Sol, became a center of the Santa Fe art colony of which the Hendersons were guiding spirits. Opposite them on the Camino, the artist Frank Applegate bought a large tract of property. There he helped *Los Cinco Pintores*, the group of five young painters that included Fremont Ellis to hand build their own adobe studio homes in the early 1920s.<sup>19</sup>

In 1926 William P. Henderson incorporated the Pueblo Spanish Building Company "to carry on the business of architects and engineers." He held 18 shares in the corporation; lawyer Francis Wilson, one share; and Edwin Brooks, one share.<sup>20</sup> The firm provided architectural designs, often served as building contractor, and in many instances (such as the Brooks House) provided Spanish Colonial Re-

vival furnishings, using native craftsmen to produce both structures and appointments. As an artist, Henderson is best known for highly prized easel paintings and murals; examples of the latter can be viewed today in the Federal Courthouse on South Federal Place. No less significant were his contributions to the revival movement in Spanish-Pueblo architecture and to furniture design in the Spanish Colonial mode.

When the Hendersons moved to Santa Fe, the Spanish-Pueblo Revival was just getting under way in earnest. Like the California Mission Revival and the Prairie styles, the Spanish-Pueblo Revival was a regional manifestation of the Arts and Crafts movement that began in nineteenth century England. Arts and Crafts reformers sought the simplicity of the hand work that had preceded the industrial era and looked for inspiration in folk traditions and vernacular design. They sought authentic forms that grew out of the realities of climate and geography, in contrast to Victorian artificiality and the unnatural requirements of Classical ideals.



Courtesy El Palacio Winter 1987

*William. P. Henderson and his daughter Alice on Camino del Monte Sol*



Artists imbued with this spirit began coming to New Mexico around the turn of the century. Attracted by the beauty of the landscape, the special qualities of light, the native Indian and Hispanic cultures, a simpler way of life, and in many cases by the healthful climate and the care given at Sunmount, they formed colonies first in Taos and then in Santa Fe.

Archaeologists and anthropologists also discovered the Southwest, beginning with Adolf Bandelier in the 1880s. Pioneers in the field, such as Sylvanus Morley, sought to establish American archaeology on an equal footing with its Classical counterpart. To that end the School of American Archaeology (now the School of American Research) was established in 1907 and headquartered in the Palace of the Governors with the Museum of New Mexico that was founded by the territorial legislature in 1909.

Early in the twentieth century, an unlikely alliance was formed of artists and archaeologists with business people interested in attracting tourists. Together they sought to undo 25 years of modernization (“Americanization”) in architecture that had followed the arrival of the transcontinental railroad. To this end the so-called “Santa Fe Style” was officially unveiled in the 1912 New-Old Santa Fe Exhibition under the leadership of Sylvanus Morley. Derived from “indigenous” architectural traditions, the style was promoted in remodeling and new construction as befitting the city’s pre-American cultural heritage. In practice, what evolved was not a literal return to the past, but the creation of a new style later called the Spanish-Pueblo Revival. Soon the Territorial Revival style emerged as equally suitable, although it was based on the adobe architecture of the pre-railroad American period.

The remodeling of the Palace of the Governors, completed in 1913, was the first major project in the new style—its Victorian porch replaced by the Plaza’s first Spanish-Pueblo Revival *portal*. About the same time Sylvanus Morley provided an example in domestic architecture by redoing an old house on Washington Avenue.<sup>21</sup> Early

examples in new construction, designed by the firm of Rapp and Rapp, were the Gross, Kelly and Company Warehouse (1913), the Museum of Fine Arts (1917), La Fonda (1920), and two buildings at Sunmount (1914, 1920).<sup>22</sup>

A young engineer, John Gaw Meem, came to Sunmount as a patient in 1920. There he was exposed to the debate over architectural styles in which Dr. Mera and many of his present and former patients took a passionate interest. Once recovered, Meem remained in Santa Fe to become the region's premier architect in the Revival styles. A leader in efforts to preserve historic architecture, Meem was the leading force in the founding of the Historic Santa Fe Foundation.

In addition to architecture, Santa Fe's revivalists sought to preserve and revitalize hand-crafted cultural expressions in such areas as woodworking, weaving, and painting that had evolved in Colonial New Mexico from conditions of isolation and limited resources.

Working with few tools, Spanish craftsman had developed a highly traditional style of furniture making, distinctive in form and decoration. Their twentieth-century admirers sought to preserve old examples and to create new pieces based on them. Taylor and Bokides, in a study of New Mexican furniture, correctly observe that (as in architecture) the furniture revivalists ignored contemporary Hispanic traditions, which had evolved through the railroad period, to leap-frog back to create a new style based on Spanish Colonial prototypes, inevitably introducing their own interpretations.<sup>23</sup>



*Santa Fe Railroad ticket office  
designed by Henderson*

Courtesy El Palacio Winter 1987

William Henderson, who had received some training in engineering as well as fine arts, designed his family's home near Chicago before coming to Santa Fe. In Santa Fe he built a studio on the Camino del Monte Sol in 1919 and five years later enlarged the existing home on the property. One of his first architectural commissions was the residence of Amelia Elizabeth and Martha White on Garcia Street. Over five years beginning in 1924 he designed four separate groups of buildings on the property, which is now the the School of American Research.<sup>24</sup>

Other major architectural commissions in Santa Fe included the Santa Fe Railway Ticket Office on the southeast corner of the Plaza opposite La Fonda (1926). Here Henderson not only remodeled an existing building and added new sections, all in the Spanish-Pueblo Revival style, but also designed and executed all the interior decoration including fixtures, furniture, and six frescoes. In 1929 he remodeled Sena Plaza, adding new sections and a second story to bring the building to its present configuration. His last building was the House of Navajo Religion (now the Wheelwright Museum) which was created from 1935 to 1938.<sup>25</sup>

Henderson also completed several private homes in the Santa Fe area, as well as commissions in Arizona and Colorado. John Gaw Meem wrote of his work:

*[Henderson's] contribution to the development and perpetuation of the regional architecture was a major one. It is astonishing in looking back over the work he did in the 1920's and 30's to see how well his buildings have stood the test of time, not only physically, but aesthetically.*

*His strong individuality left its impress on every structure he designed, most of which he did in the Spanish-Pueblo style. These are characterized by sensitive adaptation to site and by a feeling for the solidity inherent in adobe construction. He carried this out in the proportion of his rooms, in the detail and color of beams and doors and even in the design of the furniture which he was frequently commissioned to do. The result was a harmonious integration of the whole.*<sup>26</sup>

In the mid-1920s Henderson began to market Spanish Colonial Revival furniture that was hand produced by native artisans from designs he based loosely on Spanish Colonial prototypes. As shop foreman, he employed Gregorio Gabaldón, a carpenter without previous furniture making experience.<sup>27</sup> This developed into a highly successful business, selling both locally and throughout the country. Alice Corbin described the furniture operation in 1928:

*...Henderson...[b]eginning as it were, from the ground up—after he had built his own and several other adobe houses—...then turned his Mexican workmen, adobe-makers, masons and plasterers into wood-carvers and carpenters. After he had tried them out on the rough-hewn roof beams, corbels, hand-made doors and paneled bookcases of his own house, he set them to work on furniture, for which he supplied the designs as well as all the necessary instruction in joining and carving, thus initiating them into the mysteries of their own forgotten craft. (So far forgotten, indeed, that their own houses were furnished chiefly from mail-order catalogs.)*

*As a result of this beginning, Mr. Henderson's studio has had to be enlarged to include a work-shop and draughting room, the artist dividing his time between painting, architecture and furniture. His Mexican workmen, meanwhile, after several years' training, have now progressed to the point of interpreting dimensioned drawings, although for each new design the artist himself makes the first lay-out on the wood. And since (except for certain simple structural forms...) no designs are duplicated, each piece turned out from his workshop is an original.*

*The wood used for Mr. Henderson's furniture is, as in the old pieces, native pine. The surface is adzed, stained and finally waxed, giving a delightfully plastic finish. Built without nails, firmly mortised and pegged, each piece is as durably strong in structure as it is in design.*

*As a source of design, Mr. Henderson has sometimes improvised*

*upon Indian symbolic motives, in other examples he uses the naïve incised patterns or simple gouge work typical of the early New Mexican models; in still others he adopts the more elaborate Spanish-type carving—in each case suiting the furniture design and decoration to the interior it is meant to furnish.*<sup>28</sup>

Taylor and Bokides have observed that Henderson's furniture was more interpretive, less literally historic, than that of other revivalists. Typical were the heavily adzed surfaces and floral and geometric decorations, which are also found in the wooden elements of the Brooks house. A floral pattern repeated in the Brooks house is attributed to Chinese influence and was also used in variation on free-standing furniture from his workshop.<sup>29</sup>



*Courtesy French & French Properties*

*Front entrance, Edwin Brooks House, 553 Canyon Road*

The Edwin Brooks House is a delightful example of Henderson's less well known, smaller residential buildings. Here he created a two-story structure, completely reworking what existing rooms he may have retained. The unadorned exterior of the house is characteristic of the Spanish-Pueblo Revival and its historic precedents. The second story over the main part of the house is seen from the street as deeply set back, a configuration derived from multi-storied Indian pueblos. A one-story garage at the southwest corner and a high wall keep the property at the street line, as was Spanish custom, and create an enclosed entry patio. A centrally placed, inset door opens from the street into this patio. The house itself begins beyond the patio, its entrance set back from the street in keeping with Anglo-American practice.

The simplicity of the house's exterior belies the elaboration of interior detail including many embellishments typical of Henderson's work. The most striking feature is the two-story living room and balcony, derived from the Spanish mission and community churches.<sup>30</sup> Exposed, heavily hand-adzed wood, originally stained a medium brown, was used throughout the house for large supporting beams, posts, and massive exposed lintels over doors and windows; for the stairs to the second floor; and for extensive built-in furniture—cupboards, drawers, shelves, a desk. An incised floral design, most often within a square, appears repeatedly. Carved wood is prominent as decorative wooden grills disguising radiators and as balcony balusters and staircase railings. Fireplaces throughout the house are distinctive in shape and decoration. Another interesting feature is the tile in the bathroom, which is said to have been made on the premises.<sup>31</sup> In addition to the extensive built-ins, Henderson also provided free-standing furniture of his own design for the entire house.

The exact construction date of the house is not known. It was no doubt built earlier than 1931, a date sometimes ascribed to it.<sup>32</sup> Brooks had advanced money for unidentified building costs in 1925 and received this house fully furnished as security. It had been rented and for a time sat vacant before Brooks first occupied it about 1931, the year he married the archaeologist Sylvanus Morley's daughter Virginia. The Brooks's daughter recalls her mother's stories of its rundown state when they moved in—cracks in the walls and a prodigious infestation of that common historic Santa Fe scourge, bedbugs.<sup>33</sup>

Edwin Brooks, who was widely known as Eddie, lived in the house from 1931 to 1937. A Connecticut native and Yale student, he had come out to Santa Fe for spring break and never returned to school. His marriage to a tuberculosis patient at Sunmount ended with her death, and about two years later he met Virginia Morley. Although not an artist himself, he was a lively part of that circle. Virginia had been involved in theater in the East, and she and Eddie, as well as John Evans, worked together in the community theater that Mary Austin founded in 1918. Brooks was particularly close to



Courtesy Museum of New Mexico Neg. 7463

*Santa Fe Volunteer Fire Department March 25, 1933*

*Front row: Ray Otis, Ashley Pond, Alex Barns, Herb Greer, Bill Martin, Juan Sedillo, Bill Roberts, and Reese Fullerton. Second row: John Stump, George Mignardot, Ellis Bauer, Felix Wheeler (driver), Fred Thompson and Joe McCabe. Third row: John Wheeler, Eddie Brooks, "Leather" Gants, Herb Mendenhall, Norman McGee and Dr. Bob Brown.*

Henderson—his daughter recalls that the two had a “wonderful, big good time”—and to Norman McGee of the Spanish & Indian Trading Company, whose wife was the twin of Brooks’s first wife.<sup>34</sup>

Brooks worked in advertising and was for several years the advertising manager of the *Santa Fe New Mexican*. An enthusiastic volunteer fireman, during World War II he moved to Los Alamos where he helped set up the volunteer fire department as its chief. Later he and Virginia bought a motel in Santa Barbara, California, where he died in 1978 at the age of seventy-five.<sup>35</sup>

The subsequent history of the Brooks house includes many changes of tenancy and several of ownership. In 1937 Edwin and Virginia Brooks sold it to a mother and daughter, Lillian M. Adami and Blanche Adami Gross. Blanche’s husband, Robert Gross, Jr., was the grandson of Jacob Gross, who was a founder of Gross, Kelly and Company, the wholesale merchandising firm of the railroad era. At its height Gross, Kelly was among the largest of such businesses in the Southwest.<sup>36</sup>

The Robert Gross family lived in the house in the late 1930s while he was assistant manager of Gross, Kelly and Company’s Santa Fe branch. In 1938 the family moved to Gallup where Robert became

general manager of the branch there. The Henderson furniture that had come with the house (described as identical in style to that which was built-in) went with the Gross family to Gallup and ten years later to Albuquerque. Subsequently much of it was sold to a psychiatrist in Roswell.<sup>37</sup>

After several years renting to various tenants including M. R. Tillotson, the regional director of the National Park Service, the Adami family sold the property in 1943 to Ben Floyd, the vice president and general manager of the New Mexican Publishing Company.<sup>38</sup> Floyd lived in the house for three years. John L. Friedl, who worked in advertising, owned the house from 1946 to 1949 when it was purchased by Gertrude Thompson (Mrs. John H.),<sup>39</sup> who lived there about five years. Thompson was the sister of Margretta Dietrich, to whom she left the house with the stipulation that upon Mrs. Dietrich's death, ownership would pass to the School of American Research. The school was to use the proceeds from its sale or lease "to the promotion of the interests of Indians."<sup>40</sup>

When Mrs. Dietrich inherited the property about 1955, the Prada, Johnson, and Moya properties came together under the same ownership for another short period.<sup>41</sup> She rented the Brooks house to Fremont Ellis about 1957. After her death in 1961, he continued as a tenant and eventually purchased the house from the School of American Research for \$20,000 by deed dated January 31, 1964.<sup>42</sup> It remained his studio home until he died in 1985, and his nearly 30-year tenure was the longest of any single occupant.

Ellis was born in Montana in 1897. Although he studied briefly at the Art Students League in New York City, he was largely self-taught. Trained as an optometrist, after several changes of location he came to El Paso, Texas, where he painted when he could. His final move was to Santa Fe in 1919.



In 1921 he and four other young artists formed *Los Cinco Pintores*, an exhibition group modeled after the Taos Society of Artists. Influenced by Robert Henri and John Sloan, they were united not by a common artistic style so much as by a desire to create an American art liberated in subject and execution from formal requirements derived from Europe.<sup>43</sup> Before they went their separate ways in 1925, the five were influential in the development of both the Santa Fe art colony and the Spanish-Pueblo Revival style in architecture. The neighboring adobe homes they built on Camino del Monte Sol (“five little nuts in five adobe huts”)<sup>44</sup> were important examples of the possibilities of the burgeoning Revival style for new domestic adobe architecture.

Despite, or perhaps because of, so many changes of tenancy, alterations to the Brooks House have been few and, in the main, superficial. The most significant was the enlarging of the kitchen into the garage. Also, Fremont Ellis found the ubiquity of brown, hand-hewn wood overbearing and sought to lighten its effect by painting much of it. Many of the lintels over interior doors and windows and other woodwork were rendered white to blend with the walls. Hues of blue and red were added to many of the doors and pieces of built-in furniture. Two doors removed from the ground floor were replaced with upstairs doors, which in turn were replaced with carved doors made by Ernest Knee in the 1960s. Ellis then painted in perspective a flat, panel door in the kitchen to match one of Knee’s carved doors.<sup>45</sup> Ellis also placed decorative metal grills over the windows and designed a fountain in the patio.<sup>46</sup>

The Edwin Brooks House was listed in the HSFF Registry of Structures Worthy of Preservation in 1989 and displays the Foundation’s shield-shaped plaque. It remains a well cared for, relatively unaltered example of the domestic architecture of William Penhallow Henderson, a leader of Santa Fe’s art colony and a force in the development and propagation of Spanish-Pueblo Revival architecture and Spanish Colonial Revival furniture.



*Fine wood craftsmanship is evident in contemporary photographs of the Edwin Brooks house. 1. Living room with adzed staircase and beams. 2. Built-in bedroom wardrobe. 3. Living room with tin light fixture, corner fireplace. 4. Patio fireplace. 5. Patio view of street door.*

*Photos Corinne Sze*

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## Endnotes

<sup>1</sup> Santa Fe County Deeds M-3:85. At about the same time Baca also bought the Prada property west of El Zaguán, which like the future Brooks property, had never belonged to Johnson. Baca later sold the Johnson, Brooks, and Prada properties separately.

<sup>2</sup> *Santa Fe New Mexican* 10 March 1881. Santa Fe County Deeds B:381; P-1:70. Catron leased the property back to the Johnson family who continued to live there until about 1918. For a history of the Johnson House and its occupants, see Corinne P. Sze, *El Zaguán, The James L. Johnson House: A Social History* (Santa Fe: The Historic Santa Fe Foundation, 1997).

<sup>3</sup> Santa Fe County Deeds A:405; B:259; C:582; H:310, 333.

<sup>4</sup> María Encarnación and Juan Moya were the parents of the following children

whose baptisms were recorded in Santa Fe: José Pablo (1821), María Josefa (1823), Santiago Barnabé (1826), María Josefa (1828), María Santos (1833), and María Francisca (1842). Archdiocese of Santa Fe, Santa Fe Baptisms, 1747-1848, State Records Center and Archives. Josefita was listed as 16 years old in the 1850 United States Census, six years younger than Juan Moyas daughter baptized in 1828. However, ages given on the census are notoriously inaccurate. In 1860 the census recorded Juan Winter and his wife Josefita as 37 and 23 years old. In the next ten years their reported ages advanced only to 43 and 30. United States Census 1860, 1870.

<sup>5</sup> Santa Fe County Deeds P-1:420, 421.

<sup>6</sup> Santa Fe County Deeds T:548, W:149. The second wife of Juan Bautista Moya, whom he married in 1881, was named Loretta Dominguez. Alarid, Waldo, *Santa Fe Shadows Whisper: A History of the Alarid and Moya Families* (Pueblo, CO: El Escritorio, 1997) 14.

<sup>7</sup> In 1821 Juan Bautista's widowed mother, María Josefa Archibeque, was living in the Barrio de San Francisco with three young children in a household nearly adjoining that of Juan Moya and Encarnación Lucero and their first child (New Mexico Census of 1821). In 1850 Juan Bautista, Prudencia, and his mother Josefa Archibeque are still listed a few households from Juan Moya and Encarnación Lucero (United States Census 1850).

<sup>8</sup> Fray Angélico Chávez, *Origins of New Mexico Families: A Genealogy of the Spanish Colonial Period* (Santa Fe: Museum of New Mexico Press, 1992) 240.

<sup>9</sup> Juan Moya's grandfather, Lucas de Jesús Moya, is the son of Lucas Miguel. Juan Bautista Moya's grandfather, Juan de Moya, is plausibly the son of Cayetano José (as assumed by Waldo Alarid). Chávez 240. Archdiocese of Santa Fe, Santa Fe Baptisms, 1747-1848, State Records Center and Archives. Alarid 2-25, Chart 3.

<sup>10</sup> *Santa Fe New Mexican* 14 February 1921.

<sup>11</sup> Santa Fe County Mortgages R:232. Santa Fe County Deeds S-Misc:477, 6:165. Sze, *El Zaguán*, 23-24. James Baca's brother, Jesús María Baca was a close associate of Bronson Cutting from whom he inherited the *Santa Fe New Mexican* after Senator Cutting's premature death in 1935. Corinne P. Sze, "The Bronson Cutting House," *Bulletin of the Historic Santa Fe Foundation* 16.1 (September 1988) 1-11. In 1925 Baca sold the Prada property to Margretta Dietrich, who purchased El Zaguán from Cutting in 1928 (Santa Fe County Deeds T-Misc:212; U-Misc:549).

<sup>12</sup> New Mexico State Corporation Commission, Articles of Incorporation No. 11734.

<sup>13</sup> Francis C. Wilson Papers #1346, New Mexico State Records Center and Archives.

<sup>14</sup> Santa Fe County Marriage Record 7. Emily Hahn, *Mabel* (Boston: Houghton Mifflin Company, 1977). Lois Palken Rudnick, *Mabel Dodge Luhan: New Woman, New Worlds* (Albuquerque: University of New Mexico Press, 1984).

- <sup>15</sup> New Mexico State Corporation Commission, Articles of Incorporation No. 11734.
- <sup>16</sup> Francis C. Wilson Papers #1346, New Mexico State Records Center and Archives.
- <sup>17</sup> "Statement of Edwin M. Brooks' Disbursements," Francis C. Wilson Papers #1346, New Mexico State Records Center and Archives.
- <sup>18</sup> Santa Fe County Deeds Book U-Misc:108, 243, 582. New Mexico State Corporation Commission, Articles of Incorporation No. 11734.
- <sup>19</sup> Oliver La Farge, *Santa Fe: The Autobiography of a Southwestern Town* (Norman: University of Oklahoma Press, 1959) 224-225. Edna Robertson and Sarah Nestor, *Artists of the Canyons and Caminos: Santa Fe, The Early Years* (Layton, Utah: Peregrine Smith, Inc., 1976) 39-46. *Santa Fe New Mexican* 29 October 1921.
- <sup>20</sup> New Mexico State Corporation Commission, Articles of Incorporation No. 12933.
- <sup>21</sup> Located on Washington Avenue across from the Scottish Rite Temple, this was listed (1964) and plaqued (1965) by the HSSF as the Roque Lobato House. When the integrity of its architecture and setting were destroyed by incorporation into a larger complex, it was "delisted" and the plaque removed.
- <sup>22</sup> Carl D. Sheppard, *Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect* (Albuquerque: University of New Mexico Press, 1988).
- <sup>23</sup> Lonn Taylor and Dessa Bokides, *New Mexican Furniture, 1600-1940* (Santa Fe: Museum of New Mexico Press, 1987).
- <sup>24</sup> "William Penhallow Henderson, 1877-1943: Retrospective Exhibition," Museum of New Mexico, Fine Arts Museum, (1963) 22-23.
- <sup>25</sup> "William Penhallow Henderson," 22-23.
- <sup>26</sup> "William Penhallow Henderson," 19.
- <sup>27</sup> Taylor and Bokides 218-220.
- <sup>28</sup> Alice Corbin, "Furniture for Colonial Spanish Homes: Some Designs that are Executed in Keeping with the Simple Forms of New Mexican Architecture," *House and Garden* 54 (July 1928) 92.
- <sup>29</sup> Taylor and Bokides 219-110; Plates 238, 239, 240.
- <sup>30</sup> Typically, the church balcony was at the back of the nave over the front door and served as a choir loft.
- <sup>31</sup> May Elizabeth (Bambi) Ellis, interview, 28 October 1988.
- <sup>32</sup> The incorrect construction date of 1931 is given in "William Penhallow Henderson," 22-23. This is the approximate date Brooks occupied the house, which had been built several years earlier.
- <sup>33</sup> Susan Brooks Green, interview, 29 October 1988.
- <sup>34</sup> Susan Brooks Green, interview, 29 October 1988. Calla Hay, interviews, 29 October 1989, 18 January 1990. Marta Weigle and Kyle Fiore, *Santa Fe and Taos: The Writers Era, 1916-1941* (Santa Fe: Ancient City Press, 1982) 116, 123.
- <sup>35</sup> Susan Brooks Green, interview, 29 October 1988. Calla Hay, interviews, 29

October 1989. 18 January 1990. *Santa Fe New Mexican* 6 August 1978.

<sup>36</sup> Santa Fe County Deeds 13:552. Louise Gross Geisse, interview, 18 November 1988. *Hudspeth's Santa Fe City Directory*, 1938. Corinne P. Sze, "Gross, Kelly and Company's Santa Fe Warehouse," *Bulletin of the Historic Santa Fe Foundation* 17.1 (October 1989) 3-14.

<sup>37</sup> *Hudspeth's Santa Fe City Directory*, 1938. Louise Gross Geisse, interview, 18 November 1988.

<sup>38</sup> *Hudspeth's Santa Fe City Directory* 1942. Santa Fe County Deeds 25-Misc:66.

<sup>39</sup> Santa Fe County Deeds 30-Misc:130, 40-Misc:426.

<sup>40</sup> Santa Fe County Probate #2649.

<sup>41</sup> See notes 1 and 12 above.

<sup>42</sup> Francis C. Wilson Papers #1346, New Mexico State Records Center and Archives.

<sup>43</sup> Robertson and Nestor 81, 82, 86. The other four were Will Shuster, Willard Nash, Jozef Bakos, and Walter Mruk.

<sup>44</sup> Joseph Dispenza and Louise Turner, *Will Shuster: A Santa Fe Legend* (Santa Fe: Museum of New Mexico Press, 1989) 60-61.

<sup>45</sup> The two removed doors were installed in the house of Ellis's long-time friend, Frances Dunne, who lived in one of the small houses north of El Zagan. The doors have since been removed.

<sup>46</sup> May Elizabeth (Bambi) Ellis, interview, 28 October 1988.

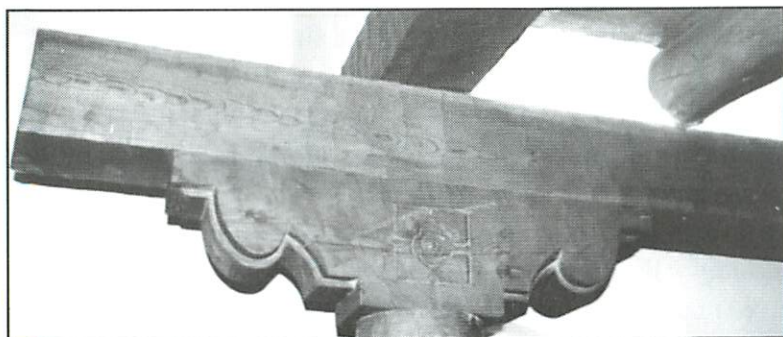


Photo Corinne Sze

*Hand-hewn corbel with rosette, a favored design of Henderson and used throughout the house*

## DIARY OF AN OLD HOUSE

### Excerpts from the Journals of Charlotte White

*Edited by Corinne P. Sze*

*This is the third in a series of excerpts from Charlotte White's journals. This installment begins as she and Bois return to their new home at 518 Alto Street to stay, only to have Boris leave a few days later. In his absence Charlotte manages what she can of the daunting task of renovating the front room. Charlotte's present-day comments are in bracketed italics.*

#### **May 1, 1960**

Back to stay. Children pouring in as soon as the door opened. Boris will stay here, Mau-Mau and I at Kay's because of the cold. [*My sister Kay had moved here.*] A rugged trip with rain and terrific winds.

#### **May 2, 1960 (Monday)**

Boris's birthday. Bought a chocolate cake with pink flowers and writing, candles. All the children came in after school. It was fun. Twelve of us. Boys next door starting digging out the old well in the patio. Believe what keeps them going is the hope of finding a treasure. Maybe when we get down deeper we will. [*Of course, we never did finish digging it out.*] It's a square well, boulder lined. We are only about four and a half feet down. So far beer cans, bottles, and broken pottery of Bud's. [*Bud Gilbertson was Boris's brother, the potter. We had visited him here when he rented the house from William Lumpkins before we ever got it.*] Cooked steak on a campfire in the patio. Ginger and Charles stopped in.

#### **May 3, 1960**

Have planned with the boys next door to make adobes from patio dirt for five cents each, Frank and Billy Garcia-very nice boys around twenty. They have no jobs and seem happy over the prospect of the work. If we bought adobes, they would cost seven cents, nine cents delivered. So we furnished our own water and the patio gets



leveled too. Also it's fun to think of our house being built of the dirt in the place. We inquired around for a good adobe man to start on the front and walls-someone who is reliable and a good worker, since you pay by the hour. So anxious to get going on it.

### *May 5, 1960*

Even the sky is crying; Boris is gone. It's empty, lonely, and sad here without him, and incomplete. He is as much a part of this place as the sun on adobe walls. No sun today; no warmth. I just hope I don't disappoint him in what I do in his absence. No adobe making today.

### *May 6, 1960*

A beautiful sunny morning. The boys should be able to work on the adobes today. I'm going to work at the flower shop this weekend and every weekend for a while. The extra cash will come in handy. Can't understand this town-prices are so very high and salaries so low. How empty and sad it is here without Boris. He is such a necessary part of the place, and how hard it is to get going without him. May he soon return.

### *May 10, 1960*

Frank and Billy have made 400 adobes. The dirt in the patio wasn't good enough, they said; so they have started on the back. I have my garden in; it's really just an experiment. I have a lot to learn out here-it's so dry. Mau-Mau is here with me in the patio. She'll be chirping like a sparrow soon. There are so many things to do; must start on something.



*Mau-Mau, Charlotte's companion  
Courtesy Charlotte White*

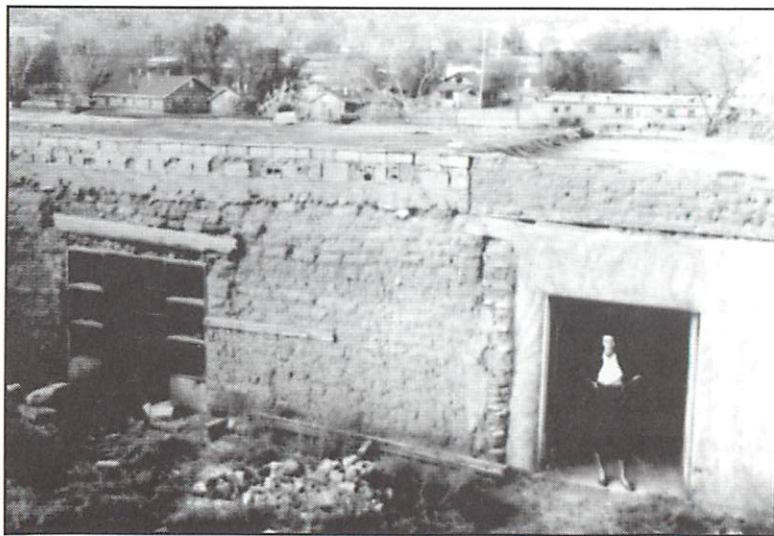
### *May 11, 1960*

Ambrosio is back. Walked in this A.M. looking for work. He needed it badly, I'm sure. So have him cleaning up the back and then he will start on the patio wall. Boris would like to have him here. He has a soft spot in his heart for him. I'm sure I can keep him busy.

Have another man coming this afternoon to see about starting on the front. Hope it all gets going and fast. [*When we came, on the common west patio wall there were boarded-up doorways and windows. To cover them I decided just to build another adobe wall over the whole thing. So the west wall is now about four feet thick.*]

### **May 16, 1960**

Today things are really popping. Adolfo Romero and helper started on front today with Ambrosio. A lot of the adobe has to be broken out and then when you put new adobe over old you have to anchor them into the old with spikes. [*Oh dear, that's not true.*] Adolfo gets two dollars an hour but seems to know what he's doing. Told him I wouldn't pay a helper more than a dollar. The poor front wall has to be hacked away where the water leaked down. It hurts to watch them do it, but it must be done.



Courtesy Charlotte White

*Charlotte looks on patio from north wall in anticipation of cleanup*

### **May 17, 1960**

The building up of the adobe on the front is almost done. [*That's the front outside wall.*] Tomorrow Adolfo puts the brick coping on, then the plastering with mud. Had three loads of junk hauled

off today for \$30.00. That's the end of that. *Muy caro*. I'll do it myself. That's what I get for feeling sorry for him. He wanted work so badly.

I've almost decided not to have a heatilator fireplace. One large enough for that room would look hideous, all out of proportion. May just have a nice corner fireplace built and have a panel-ray gas burner, which we'd probably need anyway, and I know it would look better.

*[Well, as you see some of this turned out differently. Boris designed the corner fireplace and we did put in a heatilator. We also had a gas furnace put in the corner-all walled in-to heat the front room.]*

Got a small wood burning stove for the back room. As soon as the adobes are out I'm going to fix it up in here so I can move in on a moment's notice. I do wish Mau-Mau were a German shepherd-I wouldn't hesitate a moment. Talked to Boris this A.M. How wonderful to hear him and know he is there.

They have started on the brick coping. It's going to look lovely. Ordered 500 adobes at 10 1/2 cents delivered.

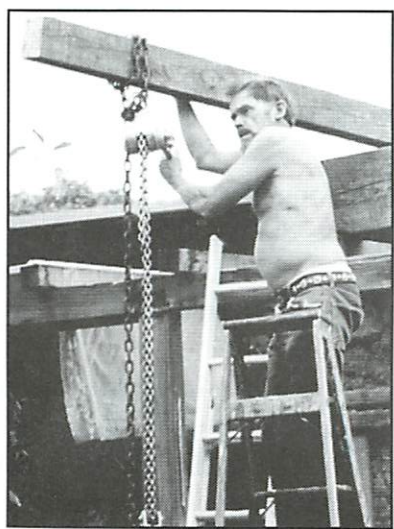
Olympia Gonzales tells me that this house used to be, years ago, a gambling place and she is sure that there are treasures buried here. As I told her, I could dig up the whole patio, tear down all the walls, find nothing, and not even have a house left. It is something to think about, though.

I must have a new roof on the front. Will get a hold of a man to give an estimate. The trees that we transplanted look a little sad but I'll water and hope. My corn is showing and the nasturtiums.

*[Being a compulsive gardener, I had to have a garden. When we moved here there was absolutely nothing growing except a Chinese elm, a very small tamarisk tree, and some woodbine on the north wall of the back building facing the patio. The back was absolutely barren—no plants, no fences, or gates or anything. One other thing had survived all the years of neglect. There were some true Solomon seal—just a few plants growing on the north side of the patio. The reason, I'm sure, was that moisture dripped down off the back roof. I don't know where it came from; you don't often see the true, although*

*there is a lot of false Solomon seal up in the mountains. It spreads and it blooms beautifully and I've transplanted it elsewhere on the property. I tore out the woodbine and replaced it with ivy that I started from two little cuttings a friend gave me. Now it covers a lot of the wall. I replaced the elm in the patio with an apricot tree. The tamarisk is still there and has gotten huge. Everything else I planted over the years.*

*Within the first few years we were here, we began to put in plants. This first spring I ordered fruit trees from the east and the boys next door dug holes to put them in. Boris got loads and loads of topsoil*



*Courtesy Charlotte White*

*Boris Gilbertson, hardworking artist*

*for the garden in the mountains with his pickup truck. I got starters for lots of things from Olive Rush: the hen and chicks over by the west wall of the patio, the lily of the valley planted under the tamarisk, and the little fragrant violets out in back under some of the fruit trees. The crab apple tree in the patio was just a tiny shoot that had come up from the root of hers.*

*In the back Boris built all the fences and made the gates and built that little shed. He also dug*

*the hole for the little pond. I started the big Russian olive in the back from a little twig I put in the earth in 1961. It's partly dead now but I'm just leaving it—I like it and the birds love it. The pussy willow bush I started from a twig in the ground too, but the other smaller Russian olives I started from seed. I always had a vegetable garden in back and froze the produce to use all winter. After Boris died there wasn't much use in having it anymore so I have turned that spot into*

*a perennial garden. Sometimes I wonder why I did; it's a lot of work and water to keep it going all summer. So you see; everything that is growing here I planted as we went along.]*

### **May 19, 1960**

Ambrosio's son is like a little wild animal and my shadow. Didn't come today. Bitter cold, rain, windy, and overcast. Don't think I'll have to water except maybe the trees. The coping will be done today. Tomorrow should be the start of mud. I'm trying to get the back room cleaned out of adobes so I can straighten it up. Those darn things are heavy—twenty-five pounds each—especially when I have to move about 200. I think it will be quite cosy, though, with the little stove. Warm enough even for Mau-Mau I hope.

*[It's a long story how I got Mau-Mau. When I first lived in Santa Fe, in 1953, I took a trip to Juarez with some friends and fell in love with an Amazon parrot I saw in the market. I had Pancho smuggled across the border in a shoe box and brought him back to El Zagan where I was renting a place, and then back to Illinois. He was a wonderful parrot—he screamed and never talked—but he adored me. One morning I got up and there was an egg in the bottom of Pancho's cage, so I knew I had a Pancha. I don't really understand why but this upset me greatly. I was so nervous about it that I called Brookfield Zoo and talked to the curator of birds. I mentioned that sometime I wanted an African gray because I'd heard they are the most wonderful of all parrots. By coincidence he happened to have one for sale that was born at the zoo. They couldn't keep her because she was crippled. Her mother had sat on her wrong and broke a wing and a leg that didn't heal properly. I then made the horrible decision to take Pancha to the Brookfield Zoo and buy Mau-Mau. So that's how I got Mau-Mau, a fantastic parrot. Because she was crippled, I handled her a lot and we became inseparable. She said everything—it was unbelievable how she answered questions and asked questions and had her comments on everything that happened. If a dog came in and*

you asked, "What's that, Mau-Mau?" she would say "That's a bow-wow." I could go on for hours about Mau-Mau, who I'm sure was actually a he, not a she]

*May 24, 1960*

A letter yesterday and today from Boris, and as always they read like poetry. I wish sometimes he would bother with what he calls "trivia." How he is. When will he be here. But such beautiful writing expressing magnificent thoughts.



Courtesy Charlotte White

*Front of house from Alto Street as it appeared in September 1959*

The house is developing. The front done all but final mud. [That's the outside.] And of course, *el zaguan* which awaits Boris. I'm having a new roof put on the front like the back one. Mr. Spiess is going to put pumice under it to change the pitch so that the water will drain out of one large *canal* on the patio side. [Which we did not do.] We'll leave *canales* in front for looks. Then I'll have two layers of coping on the top. Have painted the bathroom white and will paint the floors adobe color. Have ordered a glass block that has vents in it as a window for the front wall [in the bathroom.]

It's cold and dark and windy. Soaked my garden for I'm working at Floral tomorrow. [That's the flower shop.] I hate it, but each hour is an hour for Adolfo.

*May 27, 1960*

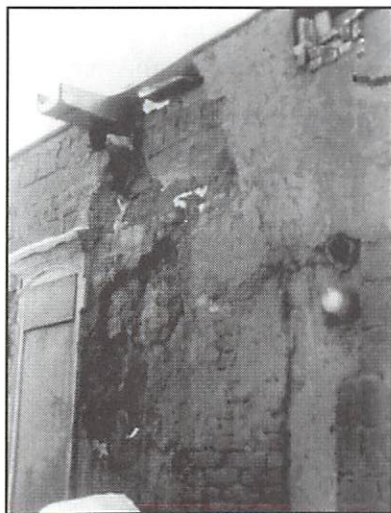
The front looks lovely, such a perfect job of mud plastering. [I don't understand that. I thought we first had it plastered later by women.] Roofers came yesterday and spent one and a half hours shoveling pumice up to the roof to change pitch. But when they [the roofers] saw how much and what weight, decided it was very foolish. So they shoveled it all down making jokes about it. Decided not to change the pitch. Too expensive. Could pay several years of water bills for what it would cost; so today they're all busy putting a roof on as was, *canales* in front. [One was stupidly placed right above the door.]

Adolfo is working on the patio wall. Probably won't finish until Tuesday. Then to the front room patio wall [south wall], door, window and so forth. Then the fireplace and finishings. He put pieces of wood in the adobe bathroom wall for towel racks, also a medicine chest. Still trying to find an electrician; they charge fantastic prices.

*May 31, 1960*

Patio wall on west almost up. [That's where Adolfo laid the whole new wall against the common wall.] Didn't realize it was such a big one. Then I start on the front door and windows.

It's turned cold just now and looks very stormy. How it can change so suddenly! I'm frozen! No further news from Boris. He should be here this week, I hope. Our nice double mattress arrived. Horrible color, but guess you won't see that. Can't find legs, so I guess we'll have to make some.



*Winter water damage to front area  
Courtesy Charlotte White*

The bathroom floor looks so nice. Ran out of paint when I had about two square feet in the shower stall left. Hope it won't be noticeable for I can't find the same paint anywhere. The Berrys were

in this morning trying to play the guitar and wishing they could play it. We'll have to find someone who can. Adolfo's son-in-law, who is helping him, is very nice and a good worker.

### ***June, 1, 1960***

Feels more like October. Cloudy and cool! Boris arrives Sunday. How happy I'll be. How wonderful it will be to move in here and live. Must get the bed up and things organized. The bathroom is all done, window and all; looks like a different place. That is a surprise for Boris. [*I hadn't told him a thing about it. I painted the walls and the floor and put those glass bricks in for ventilation. One of them opens and also gives light to a certain extent.*]

Had an electrician here last eve. He wanted to really do a job-new wiring, my fuse box was obsolete, and so forth. Three hundred bucks! This morning another one came, Johnny Montoya. He seemed most friendly and cooperative. What I want done would cost only \$30.00 for new meter, new switch box [*because of course it's just where the fireplace goes*] block out outlets in driveway, fix outside wires, light, and bathroom light. I was so happy I could have wept at the difference. Have the doorway knocked out, ready for cement and door. Boris will have to fix the door and make a frame. Oh, how happy I am; he is coming to fix all those things! Think I'll keep Adolfo for a week after Boris comes and see if we can get to the point where we can do it pretty much by ourselves.

*[That doorway is from the front room into Lumpkins' hallway, facing the bathroom. There was an opening there without a door. So Boris took one of several old doors that were just sitting around and adjusted the opening to fit the door. He made a frame for it out of another door and also the panels on each side.]*

### ***June 3, 1960***

Boris, of course, has postponed his departure. Got the heat-form fireplace this A.M., \$80.00 plus grills at \$16.00. Hope the size is right. Will try to wait for Boris before actually designing it. His ideas are better than mine.



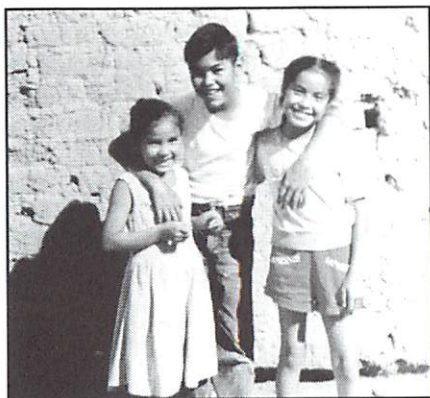
*June 5, 1960*

Mau-Mau and I have moved in [*the back room*] waiting for Boris. I've corralled all my belongings. They are all here and I must say its full. This will be my first night alone here. Hope I won't hear too many noises as it gets dark. It's an experience anyway. Should have watered the trees and gardened, but I am hoping for rain. It looks as though it will come, but probably won't. I suppose that every rattle will sound like someone trying to get in. Hope the wind dies down.

*June 6, 1960*

Had a wonderful night; wasn't at all frightened. *Bueno!* The little stove warmed the room up from 65 to 75 degrees in an hour this morning. My shadow, little Ambrosio, appeared at 7:30 this A.M. and spent most of the morning with me. He is a pathetic and appealing child. He tried to disguise his lack of cleanliness by a dose of hair dressing,

but I could still smell him through it. How I wish to get him soaked and washed and clean. Bought a nice second-hand Kelvinator refrigerator for \$80.00. It's a nice-sized one with a freezer on top. Hope the electricity works in the back now so I can use it back here and also hope that soon they get the power on. Well, I love living here in spite of all the inconvenience and roughing it.



*Duchess, Mike and Juanita, neighbor children who brighten every day*

*Courtesy Charlotte White*

“My men” came late today. Called to tell me. They will finish the corner in front where the wires were moved and then make the platform for the fireplace. Can hardly wait for Boris—tomorrow night or maybe Wednesday.

*[I first met Boris when I was 15; his brother was a friend of my brother. He was eight years older than I, and so my father would have nothing to do with a 23-year old man dating his 15-year-old daughter. We didn't see each other and eventually each married other people. Later on we got together.]*

### **June 8, 1960**

Boris really should be here today. Monday night it was so cold I put Mau-Mau in her basket and took her to bed with me. Last night I took her to Kay's so I wouldn't have to worry about her being cold. Did I sleep! Lovely sleep!

Adolfo put a brick sill for plants in the patio window *[of the front room.]* He leveled the floor there and will do the same in the window they are now cutting through--all three feet. *[We put a window in between the big doors and the west window in the south wall of the front room facing the patio.]* Then the door goes up for which Boris will have to make a frame. Adolfo placed the fireplace yesterday. Made a raised brick hearth, which I like for practical purposes. Put the fire brick on the bottom *[of the fireplace]* and sank the heat form six inches into the wall. I'm going to build it *[the fireplace]* out 8 to 10 inches. *[I made the fireplace deeper by bringing the opening out.]* It's too shallow and I sank it *[the floor of the fireplace]* two inches below the hearth to make it look taller. I am leaving the designing to Boris. Sure hope he arrives in the daylight. Want him to see it all.

*[The heatilator brings the heat into the room, but you would never know it's there to look at it. The grill where the heat comes out is on top of the mantel. I designed it so that it wouldn't show. The intakes are at each end of the hearth.]*

Adolfo tells me that a long time ago our house was headquarters for a notorious gang, the Silva gang, bandits. So the stories go. Have found bones, hair, and corn cobs in the old adobes we're taking out for the window.

### **June 10, 1960**

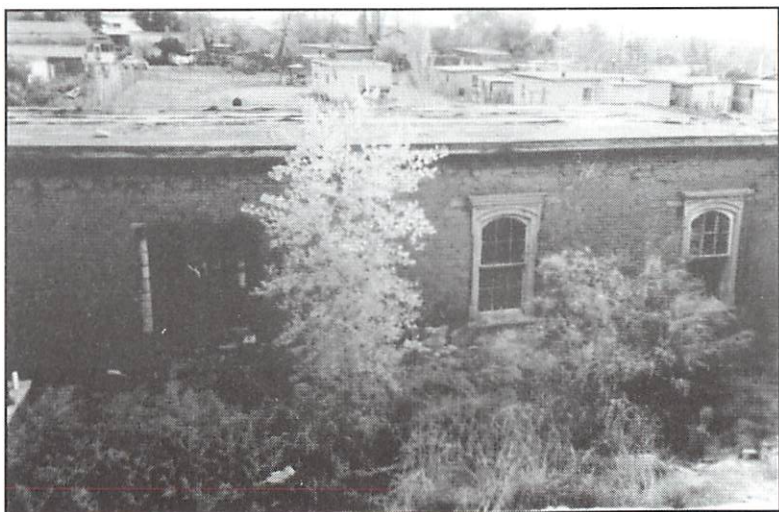
Boris did arrive Wednesday evening at 8 o'clock. Had a quick, good trip, and I was so delighted to see him. Seems impossible that

we are here together in our adobe *hacienda*. Have gotten the “kitchen” organized with everything together except water. So much handier, really fun. [*That’s the kitchen I made up in the front room in the corner.*]

Still raining; it’s the fifth day. Adolfo is working on the fireplace. Do hope it turns out to be magnificent. Boris is drinking coffee. Between the heating pad and the stove, we keep Mau-Mau warm. Wish it would stop raining and get warm.

### *June 12, 1960*

At last a glorious, warm, sunny day. Boris is busy fixing up the front for a shop. He has to fix doors, windows, and make door frames. Don’t know when I’ve been so happy. Feel wonderful and think Boris would say the same thing. Today we are going to take off for a while, maybe pick up some coal in Madrid. The little stove eats it up. We’re going to have Adolfo start the patio wall of the front building. Leave fireplace for a rainy day.



*Courtesy Charlotte White*

*View from front roof looking at the south patio wall and area behind house. Until main house structure was stabilized, patio had to wait.*

TO BE CONTINUED

# FRAY ANGELICO CHAVEZ PHOTOGRAPHIC ARCHIVE AND LIBRARY

*Thomas Chavez, Director Palace of the Governors*

*Fray Angelico Chavez, 1910-1996, was a beloved man of New Mexico letters, priest, poet, writer, life-time historian and Franciscan friar. In 1997 the Friends of the Palace made the decision to honor Fray Chavez posthumously by naming the photographic archives and history library after him. Fray Angelico was Tom Chavez's uncle.*

The Fray Angelico Chavez Photographic Archives and History Library at the Palace of the Governors offers an array of materials that is nothing short of spectacular. From photographic images that number over 500,000, to out-of-print first editions dating from the sixteenth century, to the largest extant collection of New Mexico's newspapers, there are over 300 linear feet of manuscripts as well as some 4,000 maps, and so on. It is a virtual researchers' paradise awaiting discovery.

The collections are housed in the recently renovated former city public library building. The Palace of the Governors raised over \$1.2 million from the public to match \$600,000 appropriated by the state legislature to transform the building into a modern research facility. At the same time, the historic fabric of the 1907 building has been retained. A visitor will see Santa Fe artist Olive Rush's Depression era WPA fresco in the front hallway; the c.1880 doorway and grill for the rare book room; old brick arches and original foundations exposed in the downstairs bathrooms. More recent additions such as full American for Disability Act compliance, a glass elevator, the "New Mexico through History" tile wall, tracked storage and the best of climate and security conditions make this library a unique place to visit.

As handsome as the building is, it does not begin to compare to the collections it holds. The highlights can only be touched upon in this article. From the New Mexican point of view, the

Committee, along with Arthur Fisher from Denver and Lewis T. Cannon from Salt Lake City. Meem enlisted committee members from Santa Fe who had been active in cultural preservation since the early 1920s: Dr. Frank E. Mera, Harry P. Mera, Jesse L. Nusbaum, and Carlos Vierra. When the AIA went on to nominate Meem for the paid job of district officer he declined, recommending a young employee from his firm for the job, A. Leicester Hyde.



Courtesy Mrs. Dudley T. Smith

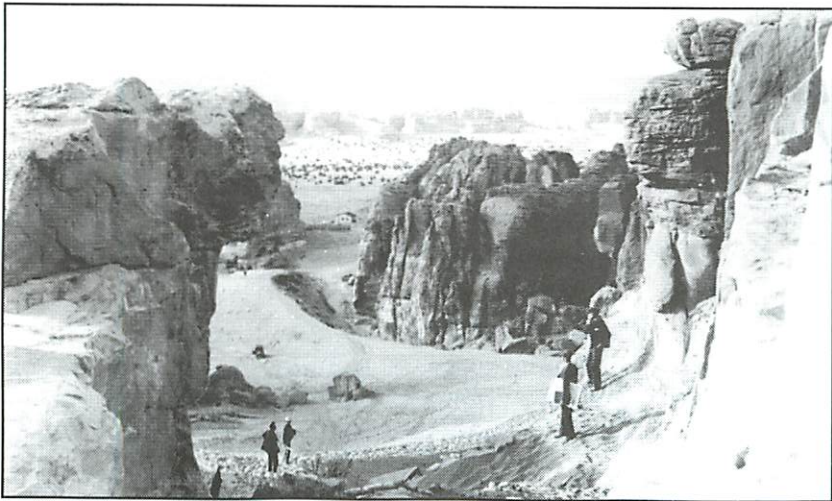
*Governor and tribal officials of Acoma Pueblo with HABS crew members and others, Acoma, 1934. Standing (l-r) Baptiste Pino, governor, John Ziev, 1st Lt. Governor, Herbert Borown, 2nd Lt. Governor, Martin W. Pino, sheriff, Jose Luis, 2nd. sheriff and Frank R. Garcia, 3rd sheriff. Seated (l-r) B. A. Reuter, Dudley T. Smith, Earl Gilbert, Arthur E. Jack, Mark Rouselle, and Arthur G. Longfellow.*

HABS was a make-work project, and the reality was that New Mexico had many more significant buildings than it did out-of-work architects. The state's population was only 420,000, and there were a mere 19 architectural firms, most quite small. The quota for the district was 25 men from three states. Meem personally convinced a top HABS official in Washington, D.C. to permit additional men from the Colorado allotment to work in New Mexico, an important step towards accomplishing work.

Recording standards were set by the National Advisory Committee. To merit documentation buildings had to have historical, archaeological, or architectural importance; be constructed by 1860; and be accessible from the district office. A site's uniqueness, representativeness, or distinctly local or unusual features were also considered.

Meem's list of priorities for documentation included eight Pueblo mission churches, three kivas, and the entire pueblos of Acoma, Taos, and Santa Ana. "It is my opinion," he wrote Hyde, "that the pueblos of New Mexico will be classed by the National Advisory Board as among the worthiest of all buildings to be measured in the United States."<sup>3</sup>

Unfortunately funds and manpower were inadequate to complete this wish list. When Civil Works Administration funding ran out after only four months, architects had documented churches in Santa Fe, Talpa, Chimayo, Laguna and Acoma Pueblos, and a kiva at Nambe Pueblo. The Palace of the Governors in Santa Fe and the tribal council meeting house at Laguna Pueblo were also recorded. An appeal to Ickes resulted in a special appropriation to complete documentation of Acoma Pueblo in 83 sheets of drawings and 75 photos. In all, 9 sites were recorded in 231 measured drawings and 193 photographs.



*Courtesy Mrs. Dudley T. Smith*

*HABS team climbing the mesa to Acoma Pueblo, 1934*

Today the virtuoso drawings by skilled crew members with training in the Beaux-Arts tradition are recognized as among the most outstanding produced in the history of HABS. Six watercolor studies of retablos in churches at Laguna and Acoma, Talpa, Ranchos de Taos, and Chimayo are rare examples of the use of color in the survey. In elegance of presentation, the work of the 1934 survey is unequalled.

In the mid-thirties the state was ineligible for federal relief funds because of its lack of unemployed architects. In fall of 1939 a Public Works Administration allotment revived HABS for eleven months. The Executive Secretary of the AIA appointed Meem district officer for New Mexico and Colorado. Because highway expansion jeopardized historic buildings, the most important recording criterion was no longer historical or architectural importance, but imminent danger of destruction.

Meem believed the most urgent priorities were Taos Pueblo and the church at San Felipe Pueblo. Park service officials rejected Taos as too large of a project; San Felipe's tribal council refused to permit a survey. Shortly after the *torreón* at Manzano was documented it was destroyed by the state highway department. HABS crews recorded the Garcia, Rael, and Borrego houses in Santa Fe, the Don Jose Albino Baca house in Las Vegas, and, in Mora County, the Watrous house and Tipton house and barn. Four archaeological sites at Bandelier and Chaco Canyon National Monuments were recorded.

When federal funds ran out in 1940 Meem wired headquarters: "Is there any possibility for continuation of work here in view of large and perishable field in New Mexico and Arizona still to be covered? If so will be delighted to continue assistance in any form possible."<sup>4</sup> Unfortunately, World War II brought to an end the New Deal programs supporting HABS.

New Mexico's AIA chapter was formed in 1947 and Meem, along with UNM professor Bainbridge Bunting, architectural historian David Gebhard, and architect George Clayton Pearl, made up its preservation committee. Between 1958 and 1975 Bunting assigned his architecture students at the UNM to measure and record historic buildings in a format inspired by HABS.

HABS in New Mexico has survived for 65 years. Unlike other states, in New Mexico public funds or private contributions rarely compensated for intermittent federal support. The survey continued because of the tenacity of individuals. Although the National Advisory Council was inactive until the late 1950s, Meem stood by as a volunteer member until 1961.

In 1970 James C. Massey, the national chief of HABS, traveled west to meet with Meem, now in his late seventies, and Bunting. Massey urged the two to reactivate HABS. Out of this meeting came the photogrammetric recording project of Perry E. Borchers of The Ohio State University. Between 1972 and 1993 Borchers completed the remarkable task of documenting 16 of New Mexico's 19 Pueblo communities in HABS format. Taos Pueblo, a priority of Meem's since 1933, was finally recorded in 1973.

Without the leadership of Santa Fe architect John Gaw Meem on the national and district levels HABS would not have had such a strong presence in New Mexico. Since 1933 HABS crews have documented some 147 sites in the state, creating a Library of Congress Archive of 596 measured drawings and 620 photographs. Hundreds of other recordings have been inspired by HABS or follow its format and are in libraries at the University of New Mexico and the New Mexico Historic Preservation Division.

#### ENDNOTES

*1. This brief paper is based on a chapter from an unpublished anthology on the Historic American Buildings Survey compiled by the Committee on Historic Resources of the American Institute of Architects, Albuquerque Chapter, and edited by Sally Hyer for the New Mexico State Historic Preservation Division.*

*Sources are the HABS correspondence file, John Gaw Meem Collection, John Gaw Meem Archive of Southwestern Architecture, Center for Southwest Research, University of New Mexico (JGMC); National Archives, Record Group 515, Historic American Buildings Survey, Washington, D.C.; and HABS catalogs published by the Department of the Interior (1935, 1938, 1941, 1959).*

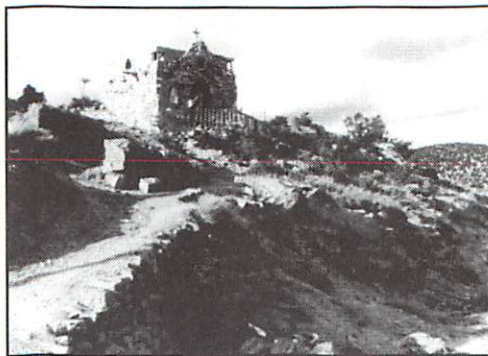
*The author gratefully acknowledges the assistance of the late Dudley T. Smith and Mrs. Smith with this paper.*

*2. Memorandum, Peterson to Director, 13 November 1933. JGMC.*

*3. Letter, Meem to Hyde, 26 December 1933. JGMC.*

*4. Telegram, Meem to Vint, 28 October 1940. JGMC.*





Courtesy Ramon Jose Lopez

Late 1920s



Courtesy Ramon Jose Lopez

1972



Photo Thaddeus Sze

1996

*La Capilla de San Ysidro Labrador on Cerro Gordo Road has been listed as worthy of preservation by the Historic Santa Fe Foundation. This news and accompanying documentation research by Dr. Corinne Sze was enthusiastically received by the members of the Lopez family and the Cofradia de San Ysidro at Cristo Rey Church. The chapel, built in the late 1920s by Don Lorenzo Lopez, Sr. and restored in 1996 by his grandchildren and members of the Cofradia provides a peaceful refuge for prayer and contemplation. It is lovingly cared for by all its neighbors. Everyone is invited to take part in the annual procession honoring the Patron Saint of Farmers on his Feast Day, May 15th.*

## Fairview Cemetery Update

*Marian Meyer, Founder  
Fairview Cemetery Preservation Association*

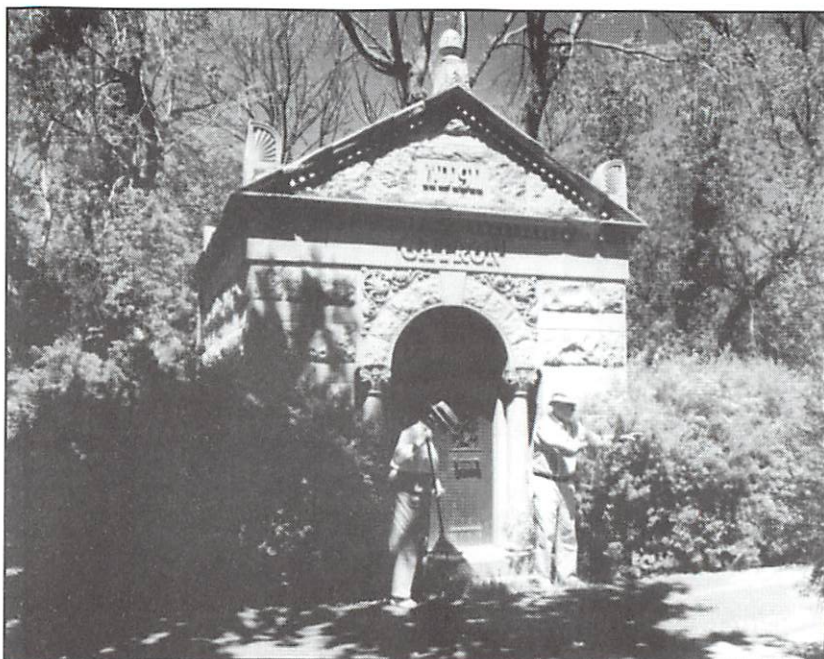
Fairview Cemetery on Cerrillos Road has a new owner, its fourth in 114 years. In July Santa Fe County deeded the venerable old burial ground to the Fairview Cemetery Preservation Association, a group which has helped maintain it for 18 years.

In 1884 a group of men called the Fairview Cemetery Company, headed by Maxmilian Frost, began the cemetery but failed miserably in running it. Following repeated offers from the Woman's Board of Trade and Library Association to take it over, in 1891 the men finally agreed. The women proved to be extremely efficient in cutting costs, getting delinquent taxes annulled and water bills cancelled, dealing with illegal internments and using convict labor from the nearby penitentiary to beautify Fairview.

It became known as the most beautiful "God's Acre" in New Mexico and renowned for its magnificent trees, well-tended lawns and flowering shrubs. The WBT did not receive ownership until 1930 when the men gave it to them after they merged with the newer Santa Fe Woman's Club. Perpetual care was begun and the women operated Fairview for 83 years. But one by one, the devoted guardians of Fairview became its tenants.

In 1978 the Woman's Club gave the Cemetery to Santa Fe County, which used it to bury indigents. The grounds quickly deteriorated and in 1981, Marian Meyer persuaded the Sante Fe Historical Society to help form a preservation association. This year, with the number of available burial spaces dwindling, County officials determined to get out of the cemetery business and negotiated an agreement with the Association to take it over.

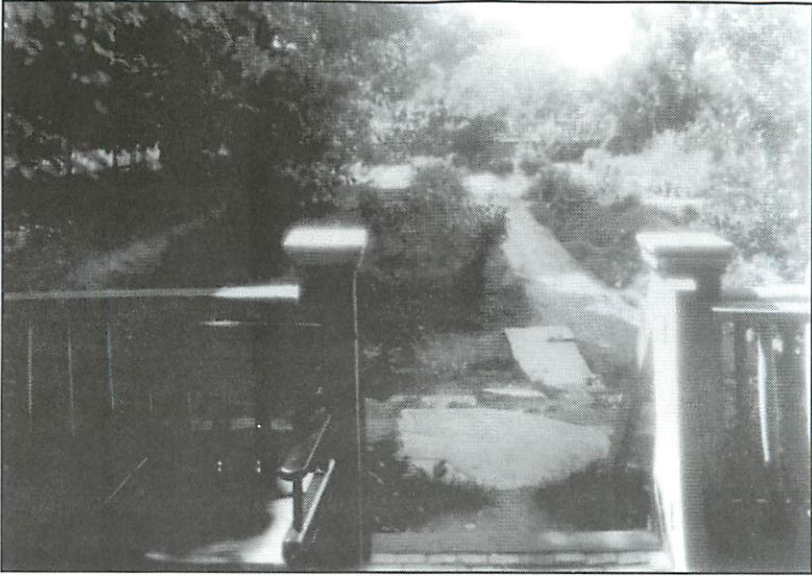
Using a grown-over road and pathway, the Association will make available for sale to the public a number of full-sized burial lots as well as small lots for ashes. The Association plans to build a small information pavilion near the gate which will house an alphabetical list of those buried at Fairview and maps of the grounds. THE FAIRVIEW CEMETERY PRESERVATION ASSOCIATION is non-profit and uses donations to help defray expenses. The address is P.O. Box 5958, Santa Fe, NM 87502.



Courtesy Corinne See

*Fairview Cemetery at Catron Mausoleum pre-Memorial Day cleanup by members of the Fairview Cemetery Preservation Association, June 16, 1998*

## *A PICTORIAL HISTORY*



*Courtesy School of American Research*

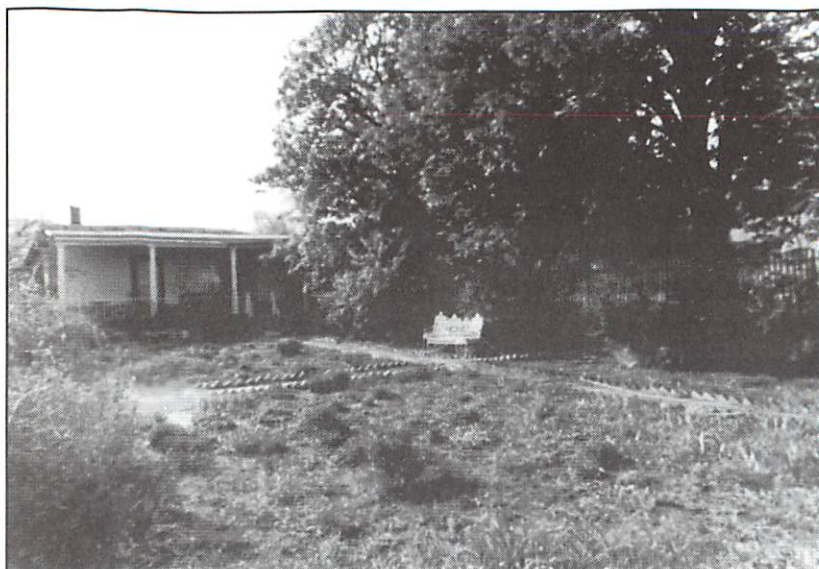
c. 1918



*Courtesy L. C. Palohimo Collection*

c. 1926

# GARDEN AT EL ZAGUAN



*Courtesy Historic Santa Fe Foundation*

c. 1972



*Photo Charles Mann*

c. 1994

## John Gaw Meem and New Mexico's Historic American Buildings Survey

*Sally Hyer, Ph.D. Board Member*

Few New Mexicans today are familiar with the Historic American Buildings Survey, the rich architectural documentation project that began in the New Deal and is still in progress. Even fewer realize the role of John Gaw Meem, a founder of HSFF, in shaping the survey over thirty years. Meem was a key figure at the national and state levels, influencing the design of HABS nationally and its outcomes in New Mexico.<sup>1</sup>

HABS was a federal relief project designed to provide jobs while creating a record of the nation's architectural heritage. A partnership between the National Park Service, American Institute of Architects, and Library of Congress provided administrative structure. Strikingly, the survey's proposal specified that not only East Coast styles be documented, but also "remnants of Spanish Colonial culture" and "the Indian territory of the Southwest."<sup>2</sup> The nation was organized into 39 district offices, most along state lines. Only one, district 36, made up of New Mexico, Colorado, and Utah, encompassed three states.

In late 1933 Secretary of the Interior Harold I. Ickes named John Gaw Meem to the HABS National Advisory Committee, a position offering an honorarium of \$12 a year. Not yet forty, the architect had apprenticed in Denver at the firm of Fisher and Fisher in 1922 and opened his own firm in Santa Fe in 1924. One of his most fervent interests was the renovation of churches in the state's pueblos and villages, an effort he had been involved in for more than ten years through the Committee for the Preservation and Restoration of New Mexico Mission Churches.

The Colorado Chapter of the American Institute of Architects, of which Meem was a member (there would be no New Mexico chapter until 1947), appointed him to the HABS District Advisory from Lake City. Meem enlisted committee members from Santa Fe who had been active in cultural preservation since the early 1920s: Dr. Frank E. Mera, Harry P. Mera, Jesse L.

library's rare books include one of a kindworks, books such as *The Laws of the Indies*, the basis for all law in colonial Spanish America and pertinent to current issues as land grants, water and Indian rights. One of a limited first edition of Gaspar Perez de Villagra's *Historia de la Nueva Mexico*, published in 1610, is a prize, especially in this year of the *Cuatro Centenario*. In addition, the library's Catron Manuscript Collection contains a hand illustrated and transcribed copy of the Villagra book that Adolph and Fanny Bandelier did in Mexico City in 1881 for Thomas B. Catron. A personal favorite is volume III of Biovanni Batista Ramusio's *Navigazione et viaggi*, published in Venice in 1556. This book has an account of the Vasquez de Coronado expedition, which might be the first published version of that famous exploration. Imagine, the account was published in Italian just fifteen years after the fact!

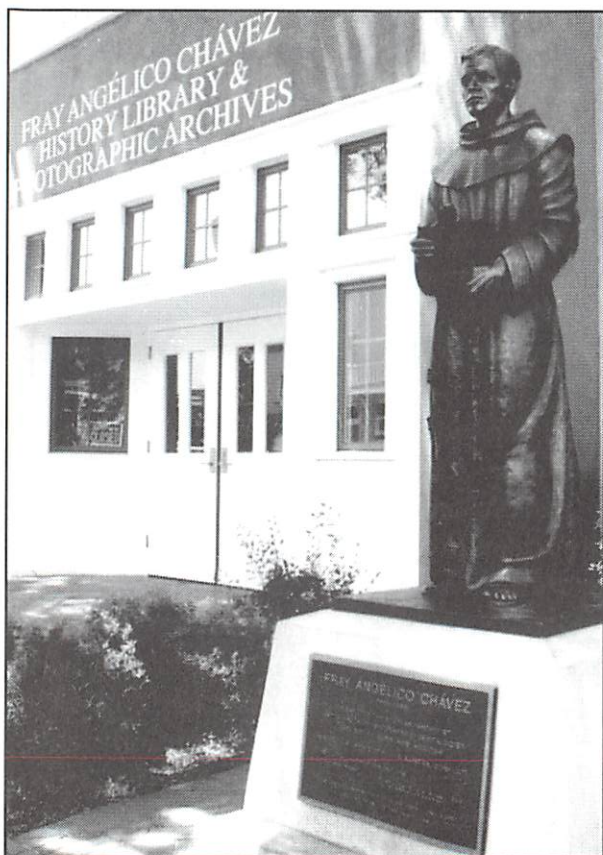


Photo Hope Curtis

Bronze statue and facade of the new building

The manuscript collection contains documents from the 18th century to the present. The most recent major addition to the almost 499 linear feet of documents is the Fray Angelico Chavez Collection. The papers of the man for whom the library and photographic archives are named are available to the public. Here are notes, letters, correspondence, manuscripts and various clippings pertinent to this famous New Mexican Franciscan. Many words of well-known people are included in this collection.

Other manuscript collections of importance are the Mauro Montoya Collection, which contains four archive boxes of miscellaneous documents dating from 1700 to 1930. There are letters about colonial taxes and personal matters, Archbishop Lamy and some of New Mexico's first state politicians. Not to be missed is a late 18<sup>th</sup> century book of *alabados*, or local religious songs.



Photo Hope Curtis

*Thomas Chavez, Director of the Palace of the Governors, Judge Harry Long Bigbee (donor of Fray Angelico Chavez statue) and Senator Fabian Chavez, Jr. admire the new bronze statue outside the Photographic Archives and Library.*



The Juan Martinez Collection contains sixty-two bound pages. The documents are 18<sup>th</sup> and 19<sup>th</sup> century copies of early 17<sup>th</sup> and 18<sup>th</sup> century papers. The earliest of these documents is dated 1601. The papers chronicle the activities of Juan de Onate's captain Juan Martinez de Montoya and include the founding of Santa Fe.

Over 4,500 maps are housed in a special room which includes a large, over-sized, flat surface where the maps can be studied. Maps range from the 16<sup>th</sup> into the 20<sup>th</sup> century. Perhaps the most valuable is probably a c. 1755 map of New Mexico by Bernardo Miera y Pacheco. The map itself is oil on canvas. This collection focuses on the American west and southwest. Some of the other maps are N. Sanson d'Abberville's *Le Nouveau Mexique*, 1656, Henrici Hondij's *America Septentrionalis*, 1629, and Alexander Von Humbolt's *Carte du Mexique*, 1811 and Abraham Ortelius's *Americae Sivenovi Orbis, Nova Descriptio*, 1589.

The building's lower level houses photographic archive of over 500,000 images, including some 300,000 glass plate negatives. Images date from the 1850s and cover subjects from all over the world. Almost every major southwestern photographer, including Edward Curtis, W.H. Jackson, Charles Lummis, Jesse Nusbaum and Nathaniel Frucht are represented. This well documented collection has become a popular resource for researchers. Copy prints for study and/or publication are made for a minimal fee. An extensive library of photography books is available to the inquiring mind.

The Fray Angelico Chavez Photographic Archive and Library is open Monday through Friday, 1 to 5 p.m. With the help of the public and our state leaders the staff hopes to open the facility on Saturdays. This will take an additional full-time staff member. Currently, between 4,500 and 8,000 people visit each year. Obviously, the facility is an asset to the preservation of history and culture, which helps to fulfill the Palace of the Governors' mission to disseminate knowledge to New Mexicans.



Photo Hope Curtis

*Senator Fabian Chavez, Jr. and Francisco Eugenio Chavez (brother of Fray Angelico Chavez) flank the bronze status in front of the Photographic Archive and Library, along with Donna Quasthoff (sculptor) and Thomas Chavez, Director of the Palace of the Governors and nephew of Fr. Chavez.*

## **John and Faith Meem Award for Outstanding Teachers**

*Sally Hyer, HSFF Board member*

HSFF's Education Committee is pleased to announce the availability of its John and Faith Meem Award for the 1998-1999 school year. This \$1,000 award, established in honor of the Meem, recognizes individual teachers for their efforts to develop classroom projects that encourage the preservation of Santa Fe's architectural, historical and culture resources. Nominations are due April 15, 1999 for teachers whose projects were established or completed within the past three years. All teachers in public and private primary and secondary schools in Santa Fe County are eligible to apply. Contact the Foundation office for more information.

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