

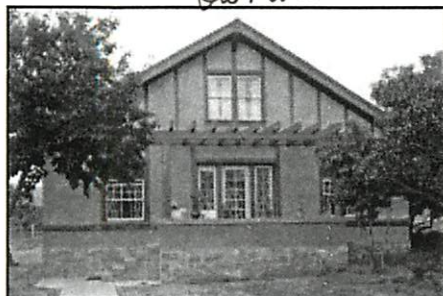
# BULLETIN *HSF*

OF THE HISTORIC SANTA FE FOUNDATION

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*Old Main*



*CV Dorman Main Copy*



*Old rear*



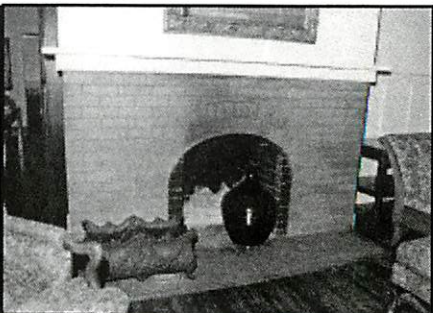
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*CV Dorman Fireplace*



THE HARRY HOWARD DORMAN HOUSE  
707 OLD SANTA FE TRAIL

To our members and the community

This winter issue, our second of the year, brings you information about the H.H.Dorman House and an article by local author and historian Marc Simmons, who tells us about clocks and their arrival in the Southwest. HSFF in the Community is news that is included to keep you current of events that effect the Foundation and local preservation.

While old buildings exist in Santa Fe, they are not necessarily here to stay without the community's interest and the Foundation's effort. Other Foundation publications, such as Old Santa Fe Today, are available at the Foundation's office and at local bookstores. We hope you enjoy this publication and appreciate your support.

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# **THE HARRY HOWARD DORMAN HOUSE**

## **707 OLD SANTA FE TRAIL**

Corinne P. Sze, Ph.D.

Harry Dorman was under a dark cloud of death when he arrived in Santa Fe in 1901, because the well-to-do, thirty-year-old bachelor from New York was severely ill. He went on to live a long, productive life in his adopted city. Though largely forgotten today, his role was essential among the small group of citizens who, in 1912, initiated a revolution in Santa Fe architecture through which today's appearance of this ancient city was substantially created. At the same time, his comprehensive national campaign to promote Santa Fe as a tourist destination set the city's course for the twentieth century and beyond.

From about 1910 until his death in 1960, Dorman lived on College Street (Old Santa Fe Trail) at the corner of Camino de las Animas. The house he built there stands today largely as he created it, a worthy representative of his lasting influence on Santa Fe. Ironically, given the direction of that influence, it is arguably the finest among a small number of Craftsman-style houses in Santa Fe. As such it provides important evidence of a varied, but little understood transitional period of local architecture in the first years of the twentieth century, before the so-called Santa Fe Style was adopted as historically appropriate to the exclusion of most other possibilities.

H. H. Dorman, as he liked to be known, established himself in real estate and insurance a few years after coming West. Early in his Santa Fe career he was a builder and an early developer of properties south of the Santa Fe River, including a home for himself built after 1904 on Buena Vista Heights (now the south side of E. Buena Vista Street).



He was probably the builder of the neighboring home of lawyer Francis C. Wilson (316 E. Buena Vista Street) in 1910. At about the same time, Dorman's final personal home was constructed farther east at the corner of East Buena Vista Street (now Camino de las Animas) and College Street (Old Santa Fe Trail). As Santa Fe's colony of artists grew in the early twentieth century, writers and painters moved nearby creating an enclave now less well-known than the concentration of artists on Canyon Road and the Camino del Monte Sol.

*CV Dorman*

Dorman grew up in New York City. His father, Orlando P. Dorman, was a New Englander, whose parents traced their ancestries back to the earliest colonists of Massachusetts. Harry learned business from his father, the founder and president of the Gilbert Manufacturing Company, a leading producer of dress materials and linings. Known for his many philanthropies, the father instilled a potent sense of civic responsibility in his son.



H. H. Dorman reading "*New Mexican*"

Dorman was working in the family textile business at the turn of the century when illness forced him to rethink his future. A doctor advised him he had three years to live and should seek a healthier climate. He asked the firm's salesmen about the weather in their respective territories.

The report from New Mexico was most appealing. He arrived in Santa Fe on January 1, 1901.

His health restored, Dorman married Florence Elizabeth Luckenbach in 1908. She had come to Santa Fe two years earlier from Las Vegas, New Mexico, where her family had settled in 1902. A graduate of the Philadelphia Academy of Fine Arts, she was fond of painting and exterior sketching. Her community interests were expressed through the Episcopal Church and the Woman's Club and Library Association.

Friendship with a fellow New Yorker appears to have been key to Dorman's civic impact on Santa Fe. Bronson Cutting arrived in New Mexico in 1910 by private railway car accompanied by his sister and a physician. This wealthy, young Harvard graduate with severe tuberculosis had a life expectancy similar to Dorman's of nine years earlier. He settled in the capital city and built a house on the Old Santa Fe Trail. Within two years of his arrival he had purchased the state's leading newspaper, the *New Mexican*.

Dorman was readily accepted into Cutting's small circle of close friends which included former New Mexico governor Miguel Antonio Otero; lawyer Francis Wilson; *New Mexican* city editor B. B. Dunne; and artist Carl Lotave. This informal group met at Cutting's home for cards and conversation, calling themselves the Exotic Club after Santa Fe attorney, A. B. Renehan, called Cutting and his sister despicable exotics in the heat of a lawsuit. When Cutting named his new home (completed in 1911) Los Siete Burros, Dorman was counted among the six friends and relatives who, with Cutting, were the seven burros.

Dorman's involvement was significant in a number of Cutting's enterprises including the management of the *New Mexican*, the formation of the New Mexico Progressive Party and the founding of New Mexico's

first American Legion Post. After Cutting purchased the New Mexican Printing Company in 1912 and became the publisher of the paper, the company officers were drawn from among the “exotics.” Cutting was president; Wilson, vice-president; Dorman, secretary; and Otero, treasurer.

When Cutting formed the New Mexico Progressive Party, Dorman was there. Elected secretary when progressives of both political parties met in 1911, Dorman read the declaration of principles drawn up by core members a few days before. Two years later he was nominated by Cutting as a Progressive candidate for the Santa Fe School Board on a fusion (Democratic-Progressive) Citizens’ Ticket. When America joined the European War in 1918, Dorman enlisted as a private. Afterwards, he joined with Cutting and former governor Otero to form the Montoya y Montoya American Legion Post No. 1, of which Dorman was the first state secretary.

Little is known at this time of Dorman’s long-forgotten, prewar activities as a builder. Neither the number of houses built, nor the exact location of most, has been ascertained. Built at a time when the Santa Fe Style was yet to be defined, the known Dorman houses were up-to-date in convenience and stylistically compatible with local progressive sensibilities. A few details can be gleaned from the houses, such as deed records, newspaper accounts, and the letters of Bronson Cutting to his family back East. When Cutting needed to find a house to rent or buy in 1910, he described Dorman as “out for his health and amus[ing] himself by building houses for rent and sale.” Two available Dorman houses were the only options Cutting regarded as attractive, although not sufficiently large. One he thought a charming adobé, the only one in Santa Fe that shows any vestige of taste.



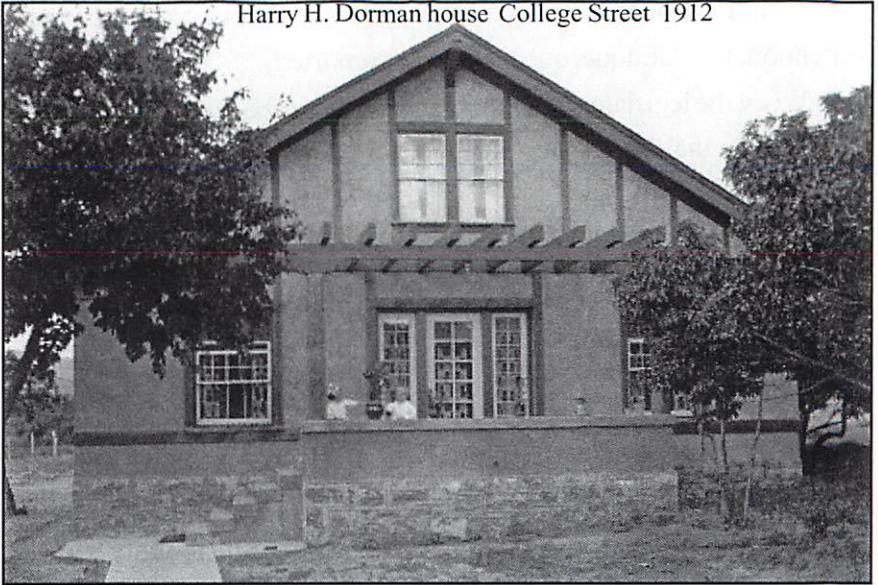
In 1912 on the occasion of the opening of the first legislature after statehood, the Albuquerque newspaper reported,

When the legislators walk from the capital to the south of the city and see the new houses they will ask "Who did this?" And the answer is "Mr. Dorman." It is indeed Mr. Dorman who showed his confidence in Santa Fe a decade ago and built a fine house in a field away off to the south of the city—in those days. But the field is a field no longer and Mr. Dorman's "then" country residence is linked to the heart of the city by a chain of modern domiciles... He has the eye of an architect, the hand of a master builder and the soul of an artist. He has sprinkled South Santa Fe with new houses, but their style of architecture is not an eyesore to the lover of the Spanish style so befitting Santa Fe. It is said Mr. Dorman believes in electric lights, piped water and chained doormats for houses... but he also is a believer in putting "a dash" of pebble in his architecture even when the Moorish towers and the much admired "placitas" are not feasible.

The same year the New-Old Santa Fe Exposition introduced the Santa Fe Style based on local Hispanic and Indian precedents. Moorish towers and California Mission arches, tile, and curved pediments were dropped from the sanctioned repertoire of locally appropriate features. Dorman brought essential business support to the new mode, which has come to include the now dominant Spanish-Pueblo Revival and Territorial Revival styles.

However, little of this influence is found in the house Dorman built for himself about 1910 on two parcels of land purchased that year on the east side of College Street across from Buena Vista Heights. The home he and Florence occupied for the rest of their lives is a compact, essentially rectangular, one-and-a-half-story building, with a front gable facing the

Harry H. Dorman house College Street 1912



Courtesy Museum of New Mexico No 10469 - Jesse Nusbaum

Old Santa Fe Trail and gabled dormers on the side roofs. The first story is constructed of solid brick with natural-colored, pebble-dashed, cement plaster on the exterior. The second-floor gables are of wood frame construction with the same natural pebble-dash.

Wooden stripping in an unbroken horizontal line marks the division between stories. On the first floor stripping continues vertically up from the sides of doors and windows to meet the horizontal. In the gables vertical, parallel strips extend up from the horizontal to the eaves. The asphalt-shingled roof, originally covered with redwood shingles of a soft, reddish-brown color, were replaced in the 1950s.

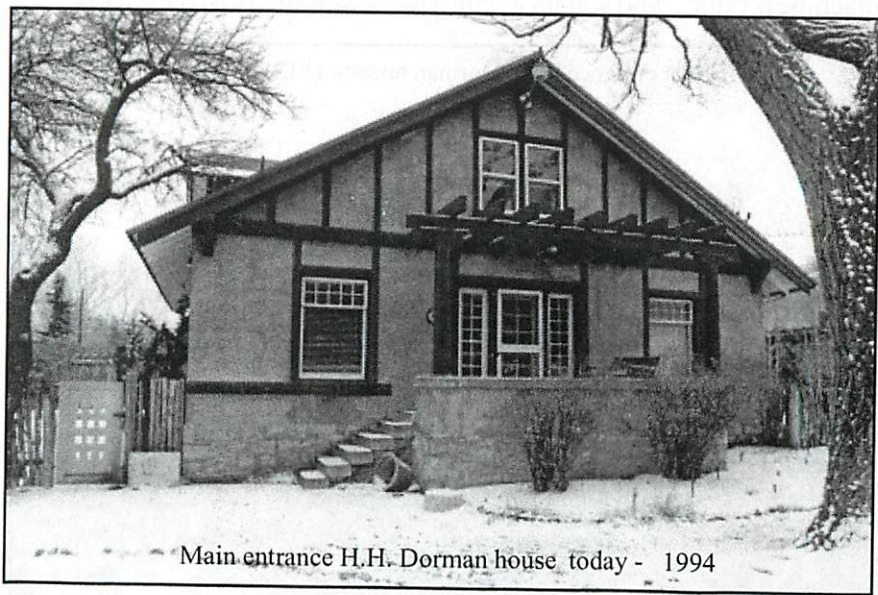
Concrete porch steps break the symmetry of the main facade. The centrally placed main entrance is flanked by small-pane sidelights. Identical windows on either side of the door have ten small panes above a large single pane. At the back of the home are a double gable and a flat-roofed porch.



The house has a raised limestone foundation and a basement of the same stone.

The back porch enters into the kitchen and proceeds through a small pantry to the dining room in the front, northwest corner of the house. South of the dining room, extending to the front southwest corner is a living room from which a hall extends back to two bedrooms and a bathroom. On the second floor there is a large bedroom across the front of the house, two smaller rooms and a bath.

The design originally shared with Dorman's earlier Buena Vista Street house and the neighboring Wilson House such Arts and Crafts influenced elements as windows with small, divided lights in the top sections; exterior stripping extending up from the window surrounds; box-beamed ceilings in the living and dining rooms; simple, brick fireplaces and built-in china cabinets in the dining room.



Main entrance H.H. Dorman house today - 1994

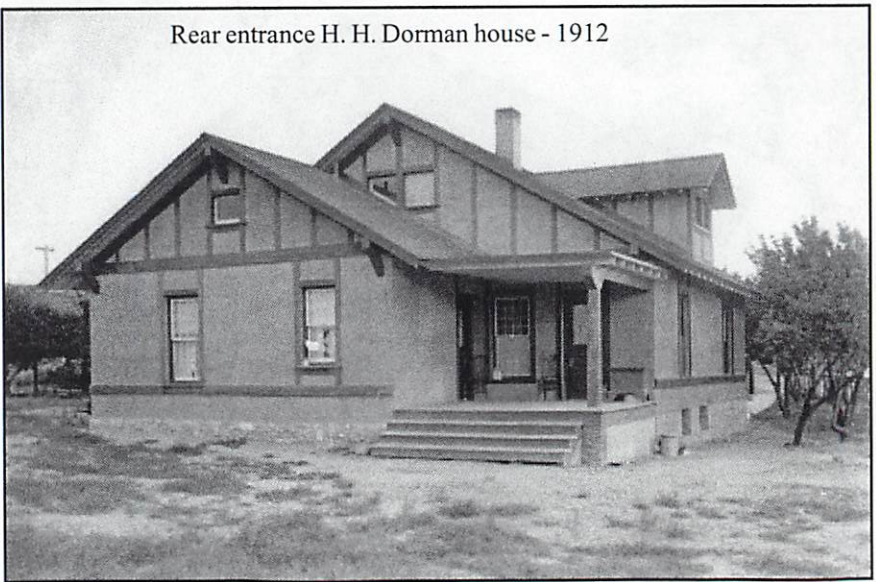
Courtesy HSFF - Photo by Hope Curtis

In addition, it shared with the Wilson House, the pebble-dash exterior finish, exterior stripping dividing the stories, wainscoting in the main rooms created by the placement of parallel wooden strips extending down vertically from a horizontal rail, as well as the pantry between dining and living room and a stone basement.

The home's own distinct Craftsman characteristics include a low-pitched, front-gable roof with decorative brackets under the gables and over-hanging eaves with exposed rafters. The only hint of the gestating Santa Fe Style is the shape of the corbels on the front and back porches.

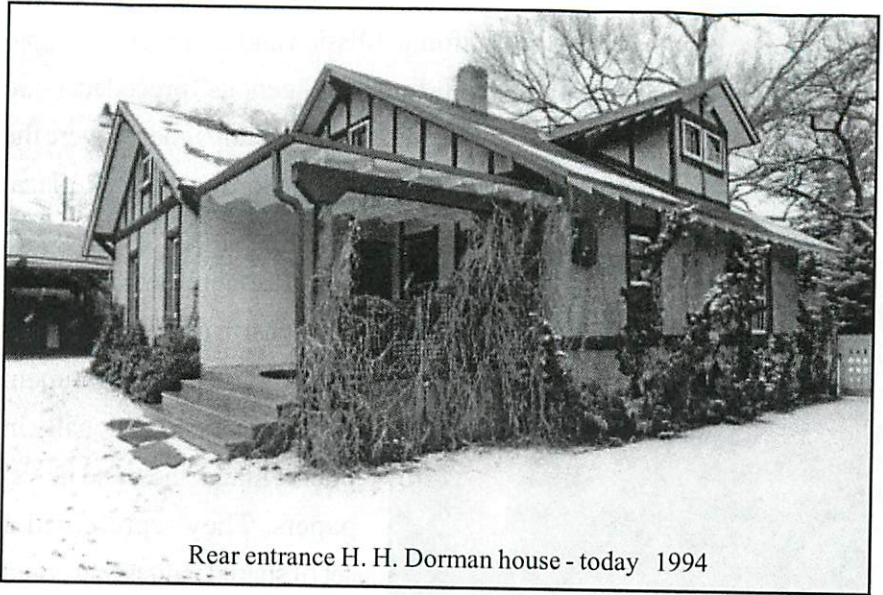
The Craftsman mode is one of many expressions in architecture of the spirit engendered by the Arts and Crafts movement, which began in nineteenth-century England as a reaction to industrialism and its effects on design. It spread across America from England in the late nineteenth and early twentieth centuries. Reformers decried the lack of individuality in machine products and sought a return to the simplicity of handwork.

Rear entrance H. H. Dorman house - 1912



Courtesy Museum of New Mexico No 61493 - Jesse Nusbaum





Rear entrance H. H. Dorman house - today 1994

Courtesy HSFF - Photo by Hope Curtis

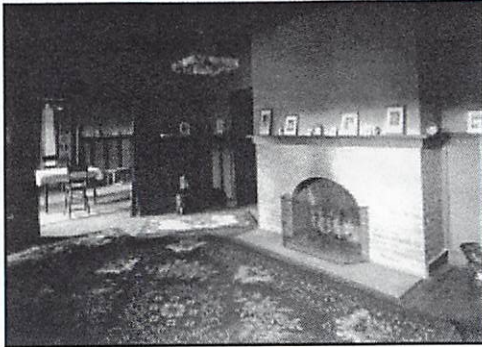
In architecture, they advocated respect for the integrity of materials and the elimination of the artificial, gratuitous decorative detail inherent in high Victorian revivalism derived from varied historic European precedents.

Arts and Crafts ideals were broadly expressed in progressive politics, educational and social reforms. Varied regional architectural styles were seen as rooted in the natural environment and shared a reverence for natural simplicity and a search for a genuine American voice independent of a European past. For authentic solutions to problems of shelter ensuing from climate and geography, they looked to pre-industrial, vernacular traditions and those of distant lands, such as Japan.

From this spirit sprang the California bungalow, a response to climate, and the Midwestern, Prairie-style house, a response to terrain. Both were radical breaks with European tradition, as well as the historicizing styles of the Southwest.



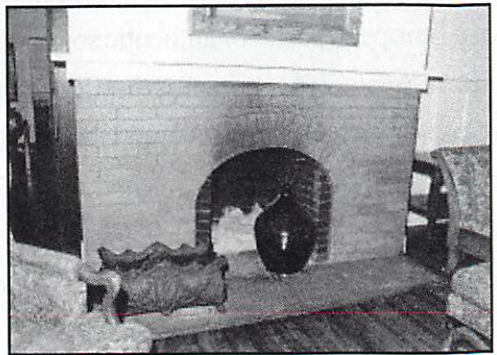
The latter included the California Mission and the Spanish-Pueblo Revival, both based on literally earth-born, “indigenous” precedents said to be the only truly American architecture. Conveniently ignored were the ultimately classical European origins of the arch, portico (*portal*), plaza, and atrium (*placita*).



Fireplace - 1912

Plans and descriptions of inexpensive homes expressing the Arts and Crafts sentiment were publicized nationally in books, magazines, and newspapers. They represented a set of shared values that could be expressed in any number of styles. The design of Dorman’s houses, which sprang from an Arts and Crafts sensibility, were compatible, with Santa Fe’s desire for authenticity using Hispanic precedents, including the California Mission and Moorish tower.

Dorman’s own architectural sensibilities focused more narrowly. The spring of 1912 began a two-year period of intense civic activity for him, the effects of which are strongly felt today. Appointed by Santa Fe mayor Arthur Seligman to head the Civic Center and City Planning Board, H.H. Dorman directed the first effort to create a comprehensive development plan for Santa Fe. Other members were fellow exotics, such as Bronson Cutting and



10 Fireplace today - 1994

former governor Otero, as well as merchants James Seligman (the mayor's brother) and Marcelino García. Seligman's successor, Mayor Celso López, increased the membership to include among others, the president and former president of the Chamber of Commerce; Edgar Hewett and Sylvanius Morley of the School of American Archaeology; and the chief draftsman with the U.S. Land Office, N. L. King, who had just completed a comprehensive map of Santa Fe.

Dorman organized an ambitious program, the goal of which was to plan a residence and resort city. First he sought to learn from the experiences of others by soliciting mayors of major American cities for copies of reports of similar boards plus maps and ordinances either proposed or enacted. Through the State Department he requested the plans of foreign cities and obtained through the American Consulate General in Berlin a report on German measures to preserve historic buildings, plazas, and streets. Noted landscape architects were consulted, including the Olmsted brothers. In turn, his board's report was widely requested by other cities and scholarly collections of major universities including Harvard and Columbia.

In reviewing Santa Fe's growth-promoting assets, Dorman's board concluded that, climate and natural beauty notwithstanding, ancient streets and historic buildings were a unique resource to be preserved and imitated. This represented a radically new emphasis, especially coming from a group led by a stalwart of the business community.

Since the early 1880s Santa Fe's businessmen had sought a new economic base in tourism for Santa Fe, which had been bypassed by the main line of the transcontinental railroad. No longer presiding over a hub of commerce as in the days of the Santa Fe Trail, the city's business leaders looked to attract visitors, who were able to enter the territory in the



relative ease of the train for recreation or for health. Following the lead of the Atchison, Topeka, and Santa Fe Railway, they began early to promote not only climate and scenery, but also the area's unique cultures and history.

Before statehood was granted in 1912, little apparent connection was made to the architecture of Santa Fe's historic buildings, which was seen as an impediment to being accepted into the Union. Following the example of the railroad's California Mission depots constructed throughout the West, arched porticos, curvilinear parapets, and tile roofs began to appear in Santa Fe. The Palace of the Governors, despite its recent Victorian porch and balustrade, was touted as an antique. At the same time, the business community pursued a relentless campaign of modernization to replace dusty, crumbling adobe with clean, sturdy brick or other manufactured materials. Particularly persistent was the effort to rid the Plaza of *portales*—regarded as symbols of backwardness standing in the way of progress and prosperity, as well as statehood, which had been sought for decades.

The report that Dorman's Planning Board delivered to the City Council in December 1912 represents the first official attempt to stem this tide of modernization. The board's report officially enunciated the radical, twofold goal of preserving historic structures and street patterns, and of encouraging, by ordinance if possible, new construction in a style based directly on the historic traditions of Santa Fe.

Among the many provisions in the lengthy report, the committee recommended changes in nomenclature. The city wards should officially become barrios, with historic names such as the Barrio de Analco, and streets renamed to reflect the Spanish culture. A multicolored map graphically illustrated these and other more invasive proposals, such as new



streets, extensions of existing routes, and new parks, including one on the railroad right-of-way surrounding the depots. The report recommended the establishment of an industrial zone west of the railroad yard to segregate future manufacturing companies from the residential and business sections.

Dorman realized a major public relations effort would be required and the report itself acknowledged this. They believed everything should be done to create a public sentiment so strong that the Santa Fe style would always predominate.

The campaign to educate had already begun. At the instigation and under the leadership of archaeologist Sylvanus Morley, the New-Old Santa Fe Exhibition was mounted in the Palace. The interrelated goals of the presentation were aimed to awaken local interest in preservation of the Old Santa Fe and the development of the new along the lines most appropriate and to advertise the unique and unrivaled possibilities of the city as the tourist center of the Southwest.

The exhibition was designed to get public support for the idea of city planning and demonstrate graphically the proposals of the board to promote civic improvement along the lines laid down by the founders of the city. It aimed to educate the public in the proper appreciation of native architecture and its practicality in home building. The formal opening on the weekend of November 16 and 17 was timed to coincide with the dedication of the Scottish Rite Temple, ironically an evocation of the Alhambra in Moorish style, which, the exhibition was saying, was historically inappropriate for Santa Fe.

Enlarged photographs of old streets and major buildings showed what remained of Old Santa Fe. Historic photographs were displayed of churches before renovations. Plaster of Paris models of the most historic

buildings as they had looked originally were provided as architectural ideals to elevate the building taste of the community. These historic structures represented an inventory and stock-in-trade from which the reconstruct ideals were expected to come. Evidence was provided of the few existing examples of the Santa Fe Style in businesses, most notably in El Ortiz Harvey House in Lamy designed by Louis Curtiss of Kansas City, Missouri, and a warehouse in Morley, Colorado, designed by Rapp and Rapp of Trinidad, Colorado.

The following year, as president of the Chamber of Commerce, Dorman mustered support from the business community for the plan and continued the work of promoting Santa Fe. His single term (1913-1914) was marked by prodigious activity and bitter contention as he set about to reorganize and resurrect a moribund organization. The Chamber of Commerce had neither money nor promotional materials. It was burdened by debt and plagued with a shrinking membership.

With his accustomed energy, the new Chamber president established committees to solicit new members, pay debts and create a publicity fund. He launched the most comprehensive campaign to publicize the attractions of the city. The organization produced postcards, folders, brochures and booklets advertising the attractions of climate, outdoor recreation and history. A map was prepared for national distribution entitled *The Most Wonderful 50-Mile Square in America*. It showed 113 points of interest—scenic, archaeological, and historic. The slogan devised by Dorman was to outlive him.

The revitalized Chamber prepared national mailing lists designed to target the most desirable class of people who might be interested in Santa Fe. Included were professors of archaeology, ethnology and history; officers of affiliates of the American Federation of Women's Clubs



and tuberculosis specialists. Acceptable health seekers were only those who are able to maintain themselves for at least a year while undergoing the cure and who are intelligent enough to keep from expectorating on the streets. Accomplished through a series of committees, the Chamber's several achievements included putting telephone wires underground, securing convict gang labor for street work and providing brick paving around the Plaza.

One of Dorman's publicity efforts led to open warfare with Edgar Lee Hewett, director of the Museum of New Mexico and the School of American Archaeology. The Chamber had secured the subscription of merchants and individuals to 125,000 envelopes bearing the legend, The Oldest City in the United States. Hewett and Sylvanus Morley objected to the claim as historically insupportable. They obtained the backing of the leading authorities of the day including Adolph Bandelier, Charles Lummis, Frederick W. Hodge and Benjamin A. Read.

Dorman fought back with a front-page campaign in Cutting's *New Mexican* attacking Hewett's professional qualifications and dedication. Hewett, he said, was nothing more than a promoter who did not give his full time to the school. He lacked the respect of academic archaeologists and, therefore, could not attract more than a few dabblers every year during the summer session. In response, professional opinions of Hewett's qualifications were obtained from scholars attached to leading institutions such as Harvard, Columbia, and the University of Chicago.

Dorman's Chamber office was ousted from the room it occupied at the west end of the Palace of the Governors. There was an ongoing dispute about rents with the proprietor, Hewett. Dorman claimed Dr. Hewett was attempting to run the Chamber of Commerce, always intruding and



meddling. The bickering continued for several months with Dorman attempting to have Hewett removed from his office.

In the end, Hewett stayed and the envelopes claiming Santa Fe as the oldest city in America were quietly abandoned. The Chamber found new quarters and a new president. The movement to remake Santa Fe by preservation and an appropriate new-old style was irrevocably launched with the full support of the business community. Although this change is generally credited to the efforts of scholars like Morley, the promoter Hewett and members of the art colony, they could never have put it over without a strong advocate among the business interests.

The author believes the subsequent history of Santa Fe architecture and economic development in the twentieth century follows directly from the plan for architectural remaking and promotion outlined by the planning board chaired by Harry Dorman. The result has been the desired homogeneity of style, which has surely contributed to Santa Fe's success in becoming an international tourist destination.

Less well formulated by Dorman was a preservation philosophy. Although the planning board report spoke of the need to preserve, it favored only selected aspects of the old. In the ensuing years, the goal of expunging the railroad era from the Plaza was achieved, leaving only a few second stories to represent this important era in Santa Fe history. Old Territorial structures gave way to remodeling to give them a more historic appearance or by replacement with new Spanish-Pueblo Revival or Territorial Revival style. In 1957 the movement obtained the force of law Dorman had recommended with its mandate for conformity to approved historic styles. Only in the last decade has city ordinance been revised to distinguish the integrity of historic architecture from correctness of style.

Harry Dorman lived to see the ordinance he had recommended some forty years earlier enacted. He and his wife remained in the house they built until his death in 1960 at the age of eighty-eight. Florence died three years later. The home left the family after the death of their son Orlan Porter “Red” Dorman in 1990. Most of its forty-year history after the death of the elder Dormans has been as rental property. In the 1970s the Santa Fe Unitarian Fellowship met there. For the last eleven years it has been returned to a single-family, owner-occupied home.

Perhaps because of the long Dorman family tenure and rental use, alterations have been minor, such as new roofing shingles, decking on the originally open-timbered front porch, an enlarged opening between the living and dining rooms, and a modern, second-floor bathroom. The present owners have done little beyond painting and other improvements. The wall between the living and dining rooms has been partially rebuilt. A small added bathroom was removed from the west, first-floor bedroom and a doorway installed to the garden where a small wood deck and flagstone patio were added. Skylights were built into the upstairs front and back bedrooms.

The Dorman House was placed on the State Register of Cultural Properties in 1979 and is listed in the National Register as significant to the Santa Fe Historic District. In 1987 a new owner proposed creating a family compound by adding two new buildings on the nearly half acre lot. One was to be two stories on the north and the other one story on the south. Seen as a threat to the integrity of the property, the proposal was rejected by the Historic Design Review Board. The Historic Santa Fe Foundation placed the property on its Registry of Properties Worthy of Preservation in 1994.

## **Time-Keeping on the Rio Grande Yankee clocks changed our sense of time**

Marc Simmons  
Trail Dust – January 19, 2000

Today, the measuring of time by clocks and watches governs the pace of our hurried lives. But just a few generations ago, life moved more slowly and the tyranny of timepieces was unknown.

As near as we can tell, clocks did not reach New Mexico during the colonial period, although Swiss and Dutch clocks, imported through Spain, were fairly common in Mexico City in the 18<sup>th</sup> century.

About 1826, five years after Mexican independence, Gov. Antonio Narbona had a sundial built in the center of the Santa Fe plaza. It was made of rock and sat on a three-foot high adobe base. An inscription in Latin read: “Life fleeth like a shadow.”

At the time, it was reported that this sundial was “the only public clock to guide the authorities and government employees.” As far as I can discover, that was the first reference to formal time-keeping in New Mexico.

Nevertheless, informal keeping of time had been around for quite a while. Country folks, for example, were in the habit of placing their houses facing east. During the morning hours, they could gauge the time by opening the front door and noting the position of the sunlight on the adobe floor.

Local priests would tell time by observing where the shadow of their church tower fell, reminding us of the ancient Egyptians who put up stone obelisks and read the shadows to determine the hour. Later, the Romans had sundials with markings that allowed precise calculations.



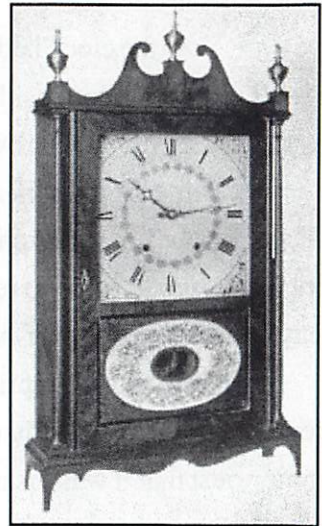
At the end of the 13<sup>th</sup> century, the wheeled clock with weights was invented, and that was followed by the pendulum clock. Then in the 15<sup>th</sup> century the first spring-driven clock appeared. This was a huge advance, since clock (mean) time permitted accurate readings both day and night, unlike solar time.

In 1793, Eli Terry went into clock making near Waterbury, Connecticut. In that day clocks were generally large and intended to be used outside on public buildings. Terry came up with the idea of reducing their size and housing the works in a wooden case that could sit on a shelf or table. His creation became known a Yankee clock.

After the Santa Fe Trail opened in 1821, these small clocks gradually made their way to New Mexico. When Gov. Albino Perez was slain in the 1837 uprising, an inventory of his estate listed a table clock, doubtless one made in New England.

Two years later, journalist Matt Field visited New Mexico's famous gambling queen, Doña Tules. Hanging on her wall, he saw "a very rich clock of American manufacture." But since it wasn't running, he assumed it was out of order. Doña Tules, however, informed him that "she was economical with her clock and not wishing it to grow old too fast, she only ran it on holidays."

Lt. John Bourke in his private lodgings (1881) found "a very cheap Yankee clock that does wonders until some unfortunate dupe buys it, then one has to pay a small fortune to keep it in repairs."



In the mid-1830's, the parish priest of Santa Fe decided he wanted a large clock placed in the bell tower of his church. The main church on the plaza at Chihuahua City had gotten such a clock way back in 1803. New Mexico's capital was long overdue for a similar luxury.

The good padre, therefore, signed a contract with famed overland trader Josiah Gregg, requiring him to bring out the works from Missouri and install the clock himself. Gregg was to receive \$1,000 for this.

So, the tower got its clock. But Josiah Gregg did the installation in much shorter time than originally thought necessary. As a result, the priest paid him only \$700.

Now the clock had a special feature. When it struck the hour, the small figure of a boy inside came out and danced. The performance always attracted a large crowd.

Some months after returning to the States, Mr. Gregg received a letter from the priest, notifying him that the dancing boy had stopped working. If he would agree to repair it on his next trip, the padre promised to pay him the remainder of the money still owed under the original contract.

The following spring, Gregg returned to Santa Fe and made the repairs. He also learned that the unhappy congregation had complained to their priest that it was his dishonesty which had caused the little boy to stop dancing.

In any event, Josiah Gregg finally received his \$300 and heard no more about that troublesome clock.

## **A Day to Remember**

September 17th, 2000 was an important day in my life. The Historic Santa Fe Foundation held a reception that honored the Foundation's purchase of the property at 524 Alto Street. For 40 years, I have dreamed that this property would become one with my house at 518 Alto Street, since I believe they were all one house many years ago.

When Boris and I purchased the old ruin at 518 Alto and began restoring it, we knew nothing of its history. Originally we found out about the house because Boris' brother, Warren Gilbertson, had rented it for years from Bill Lumpkins. At the time, Lumpkins lived in California and the house was becoming a ruin.

Once Boris and I got the Quiet Title in 1959, we came out for a month to work on the house while we camped in the back, unfurnished room. In 1960, we camped out again, until we had the front livable where we lived for 20 years. Later we divided the back room into a living area complete with kitchen, bathroom, and two bedrooms, (one added on). It was all so exciting. I started a journal of our progress, which the Foundation is publishing next year. If you are interested in the "next thrilling episode," you can read about all 20 years in the book.

Sincerely,  
Charlotte White



## HSFF in the Community

By Lois Snyderman

### Foundation Acquires New Property:

The number of historic properties owned by the Foundation grew to seven this past summer with the purchase of the Garcia House, located at 524 Alto Street in the historic *Barrio de Guadalupe*. The approximately 1100 square foot Garcia residence is attached to the west end of another HSFF property, the Donaciano Vigil house. Owned by Mr. Mariano Garcia for more than 40 years, the Garcia House may once have been part of a family compound that included the neighboring Vigil residence.

The Garcia House appears to date from before 1900, although additional research is needed to determine its age. The thick-walled adobe structure is built in a traditional Spanish form, with one room directly behind another, in a linear design. It is listed on the National Register of Historic Places, the State Register of Cultural Properties, and as a “Significant” structure in the Santa Fe Historic District.

The *Barrio de Guadalupe*, named after the nearby Guadalupe Church, is shown on the c.1766 Urrutia map as an area of cultivated fields lying along the *Camino Real*, now Agua Fria Street, and the high ground (*los altos*) south of the river; Agua Fria Street was once the main trade route south to Chihuahua, Mexico. In 1823, a Mexican census showed fifty-seven families living in the barrio; many of them were farmers or laborers. There was a scattering of masons, cobblers, tailors, shepherds, and silversmiths. Well into the twentieth century, this remained a neighborhood of cultivated fields watered by a latticework of *acequias*.

The Garcia House was purchased by the Foundation because it is representative of the type of simple adobe structure that existed in the *Barrio de Guadalupe* in an earlier period, when the area was predominantly a farming community. The house may also have been part of the extensive landholdings belonging to the wealthy and prominent family of Donaciano Vigil.

A successful membership fundraising appeal made the acquisition of the Garcia House possible. The Foundation is very grateful to its members and others for their generous contributions toward the purchase of the property. In the next few months, the Garcia House will be renovated so that it can be used as a rental property, providing income for ongoing maintenance.

In keeping with its mission to acquire and preserve historic properties, the Foundation now owns and maintains seven historic sites: The *Garcia House*, the included the late-nineteenth century Territorial-style residence at 545 Canyon Road that serves as the Foundation's headquarters and is known as *El Zagan*, or the *James L. Johnson House*; the Territorial-style *Donaciano Vigil House*, at 518 Alto Street, part of which dates from the nineteenth century; the *Roque Tudesqui House*, at 135 East de Vargas Street, located in another old barrio, the *Barrio de Analco*; the *Felipe B. Delgado House*, at 124 West Palace Avenue, built in 1890 by a socially-prominent Santa Fe merchant; the *Pinckney R. Tully House*, at 136 Griffin Street, built c. 1851 by wealthy Santa Fe merchant; and the *Cross of the Martyrs*, on Paseo de la Loma, a concrete cross erected in 1920 to commemorate the victims of the Pueblo Revolt in 1680.

The “Historic Neighborhood Schools Initiative,” Santa Fe Style:

HSFF and the Santa Fe public schools have joined together in a challenging new project, the goal of which is to help preserve historic and older neighborhood schools. The Foundation will work with school administrators, teachers, and parents to develop economically feasible plans for the renovation and continued use of such schools. This local “schools initiative” is modeled after a similar program developed by the National Trust for Historic Preservation, a nationwide, private preservation organization. A new National Trust publication, “A Community Guide to Saving Older Schools,” discusses the subject in detail and includes case studies of successful school preservation projects.

The Foundation’s “Historic Neighborhood Schools Initiative” was an outgrowth of plans to demolish the John Gaw Meem-designed Salazar Elementary School because of building deficiencies. Concerned that a serious effort was not made to consider renovation options for the school, and hoping to avoid a repetition of the situation, the Foundation offered its assistance to school officials in developing feasible renovation and maintenance plans for historic and older school buildings; the school administration’s response was positive.

In conjunction with school administrators and others concerned with neighborhood school preservation, the Foundation will sponsor a forum on the subject in the near future. The forum will be partially funded with a grant from the Southwest Regional Office of the National Trust for Historic Preservation.

The Foundation has undertaken this project because it believes that historic and older neighborhood schools can contribute in special ways to the quality of the educational experience and that they also serve as a focal point for preserving and strengthening older neighborhoods.



Dorothy N. Stewart Exhibit to Continue until the End of December:

If you have not yet had an opportunity to see the delightful drawings and prints by Dorothy N. Stewart currently on exhibit in the Board Room at *El Zaguán*, you still have time to do so. Ms. Stewart was a talented artist and printmaker as well as the sister of the last private owner of *El Zaguán*, Margretta Dietrich. She was an early member of the Santa Fe art colony, arriving in the 1930s and residing here until her death in 1955. Her gallery/printmaking shop/studio was located just to the east of *El Zaguán*, at 551 Canyon Road, and she resided with her sister in the historic Juan Jose Prado House, to the west of *El Zaguán*. Most of the works on display (which are not for sale) are from her trips to Mexico, a place she loved. When the exhibit closes, the drawings and prints will be donated to the Museum of Fine Arts, which has other works by Stewart.

The Foundation office and Board Room are generally open from 9am to 5pm, Monday through Friday. It is, however, wise to call first (983-2567) to make sure someone is here before you come to see the exhibit.

A Change in the Annual Membership Meeting:

This year, the Annual Membership meeting will not be held in January when it has to compete with frigid weather and championship football games. In 2001, the Foundation will be trying something new—a spring or summer reception for members in the beautiful garden at *El Zaguán* in place of the usual January meeting. More information will be sent out on the members'—only reception in early spring. We will, however, be sending out an end-of-the-year report and a mail-in ballot in January 2001 to enable members to vote for new Board members and officers for the coming year.

The end-of-the-year report will provide information on Foundation activities and accomplishments during the past year. Eventually, we would like to hear what you think of the changes being planned.

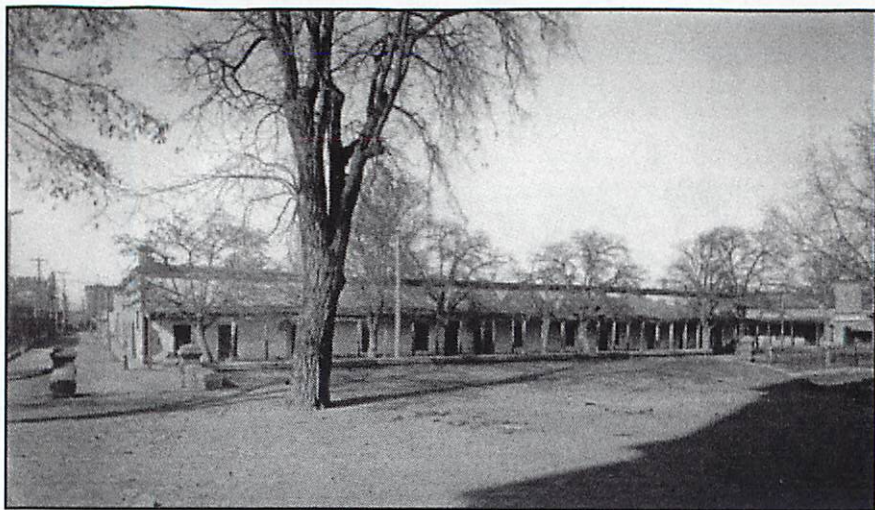
The Foundation will: 1) Research *St. Catherine's Indian School* in the next few months to determine if it should be placed on the HSFF *Registry*; 2) Testify before the Historic Design Review Board on an application for an addition to the historic *Alarid House* on the Paseo to ensure that the new addition would not overwhelm the historic structure, 3) Offer assistance to the *First Presbyterian Church* in developing plans for a proposed new addition to the church, 4) Comment on a proposed change to the *county fire code* that would make it more difficult to renovate historic properties and, 5) Write a letter in support of funding for the repair of the historic *El Puente de los Hidalgos Bridge*, at Grant Avenue and Rosario Boulevard.

Note the Foundation now has a web site and an e-mail address, as well as a new fax number: our website is *www.historicsantafe.com*; our e-mail address is *hsffm@aol.com*; and our new fax number is (505) 954-9974. Let us know what you think of our web site.

The telephone number remains (505) 983-2567.

## Then and now

Corinne P. Sze



Territorial-style building on Cathedral Place, which extended between San Francisco Street and Palace Avenue, c. 1912. Property later sold to the U.S. government.

*Inst Am Arts*



U.S. Post Office built in 1921, facing St. Francis Cathedral on Cathedral Place. Now the Institute of American Indian Arts Museum.

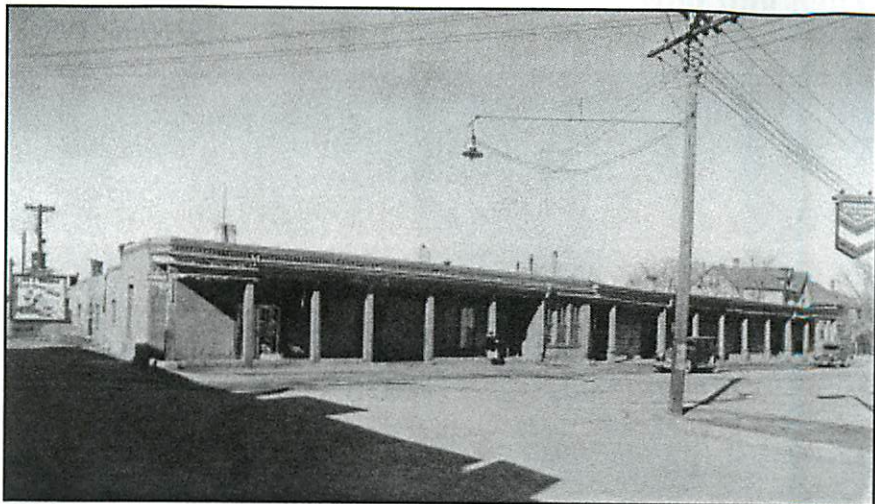
Photo Jesse L. Nusbaum, Museum of New Mexico No. 61450

Photo William Heckel, Historic Santa Fe Foundation, 2000



## Then and now

Grant



Territorial-style building on the corner of Grant and Palace Avenues, which extended between Palace Avenue and Johnson Street. Demolished in 1938 for County Courthouse.

SF Cnty Cths



Santa Fe County Courthouse, designed by John Gaw Meem, corner of Grant and Palace Avenues.

Photo T. Harmon Parkhurst, Museum of New Mexico No. 10667

Photo William Heckel, Historic Santa Fe Foundation, 2000

**HSFF Mission**

**To own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.**

**2000 BOARD OF DIRECTORS**

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**Executive Director** Lois Snyderman

**THE HISTORIC SANTA FE FOUNDATION**

**PO Box 2535 Santa Fe, NM 87504-2535 983-2567**

**Names** \_\_\_\_\_

**Address** \_\_\_\_\_

**City/State** \_\_\_\_\_ **Zip** \_\_\_\_\_

**Phone** \_\_\_\_\_

**Annual Membership Dues**

|                   |                      |                   |                    |
|-------------------|----------------------|-------------------|--------------------|
| <b>Individual</b> | <b>\$15.00</b> _____ | <b>Patron</b>     | <b>\$75</b> _____  |
| <b>Family</b>     | <b>\$25.00</b> _____ | <b>Sustaining</b> | <b>\$150</b> _____ |
| <b>Commercial</b> | <b>\$50.00</b> _____ | <b>Life</b>       | <b>1000</b> _____  |

\_\_\_\_\_ **I would like to volunteer.**