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CA. 1912

Photo by Hope Curtis



1994

THE HARRY HOWARD DORMAN HOUSE
707 OLD SANTA FE TRAIL

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NOVEMBER 2001

To Our Members and the Community:

This Fall 2001 issue brings you information about the H.H. Dorman House located on Old Santa Fe Trail. The house, currently for sale, is an architectural anomaly for Santa Fe with its Art & Crafts detailing.

The Board of the Historic Santa Fe Foundation recently supported the neighbors of Camino de las Animas and their desire to deny a Special Exception to the current zoning of the Dorman House.

Our support was based on the importance of preserving the existing character of the neighborhood, which is residential, and our longtime interest in this particular historic property and others nearby. We strongly felt that this use, in this case a real estate office, would be incompatible with the historic neighborhood. Additionally, we note that the only way to approach the property is from Camino de las Animas (directly across the street from the historic Gustave Baumann house), which would inappropriately add congestion and noise within the neighborhood.

The Historic Santa Fe Foundation considers it important to draw the line in neighborhoods such as this and to preserve their residential character by limiting further erosion of the zoning into incompatible uses.

Thanks to you and through the support of our members, we continue to forward our mission – “to protect and preserve Santa Fe”.

THE HARRY HOWARD DORMAN HOUSE 707 OLD SANTA FE TRAIL

By Corinne P. Sze, Ph.D.

Harry Dorman was desperately ill when he arrived in Santa Fe in 1901, a well-to-do, young man from New York. He went on to live a long and productive life in his adopted city. Though largely forgotten today, his role was essential among the small group of citizens who, in 1912, initiated the revolution in Santa Fe architecture that created the appearance of today's "ancient city." 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 in the home he built on College Street (Old Santa Fe Trail) at the corner of Camino de las Animas. Today, the house remains largely as he created it, to represent his lasting influence on Santa Fe. Ironically, given the direction of that influence, it is among the finest of the small number of Craftsman-style houses in the city. As such, it provides 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 was known, established himself in real estate and insurance a few years after coming West.¹ Early in his Santa Fe career, he developed properties south of the Santa Fe River, including a home for himself built on land purchased in 1904 on Buena Vista Heights (the south side of E. Buena Vista Street).² He is also the likely builder in 1910 of the neighboring home of lawyer Francis C. Wilson (316 E. Buena Vista).³ At about the same time, Dorman constructed his last personal home farther east at the corner of East Buena Vista (now Camino de las Animas) and College Street.⁴ As Santa Fe's art colony grew in the early twentieth century, writers and painters settled nearby creating a neighborhood now less well known than the concentration of artists on Canyon Road and the Camino del Monte Sol.⁵

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.⁶ Harry learned business from his father, who was 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 the son.⁷

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 that he had just three years to live and should seek a healthier climate. When he asked the firm's salesmen about the weather in their respective territories, the report from New Mexico was most appealing. Harry Dorman arrived in Santa Fe on January 1, 1901.⁸

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 sketching out of doors. Her community interests

H. H. DORMAN

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were expressed through the Episcopal Church and the Woman's Club and Library Association.⁹ The Dormans had two children: a daughter Helen and a son Orland, who was known as Red.

Friendship with a fellow New Yorker was key to Dorman's early civic influence. Bronson Cutting arrived in Santa Fe in 1910 by pri-

vate railway car, accompanied by his sister and a physician. This inordinately wealthy, young, Harvard graduate with severe tuberculosis had a life expectancy similar to Dorman's of nine years earlier. He also built a home on the Old Santa Fe Trail in 1911 and the next year purchased the *New Mexican*, the state's leading newspaper.¹⁰

Dorman joined Cutting's small circle of close friends that included former New Mexico governor Miguel A. 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 a Santa Fe attorney called Cutting and his sister "despicable exotics" in the heat of a lawsuit. When Cutting named his new home "Los Siete Bur-

ros," Dorman was one of the six friends and relatives who, with Cutting, were "the seven burros."¹¹

Dorman's involvement was significant in a number of Cutting-led enterprises including the man-

agement of the *New Mexican*, the formation of the New Mexico Progressive Party, and the founding of New Mexico's first American Legion Post. The company officers of the New Mexican Printing Company were drawn from among the Exotics: Cutting was, of course, president; Wilson, vice-president; Dorman, secretary; and Otero, treasurer.¹²

When Cutting formed the New Mexico Progressive Party, Dorman was there. Elected secretary when progressives of both parties met in 1911, Dorman read the declaration of principles drawn up by core members.¹³ Two years later he was nominated by Cutting



FLORENCE L.
DORMAN

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as a Progressive candidate for the Santa Fe School Board on a fusion (Democratic-Progressive) Citizens' Ticket.¹⁴

Dorman enlisted as a private when America joined the Great

War. In its aftermath, he, Cutting, and former governor Otero formed the Montoya y Montoya American Legion Post No. 1, of which Dorman was the first state secretary.¹⁵

Little is known of Dorman's long-forgotten, prewar activities as a builder. Neither the number of houses, nor the exact location of most, has been ascertained. Built before the Santa Fe Style was defined and soon eclipsed by it, 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 themselves, deed records, newspaper accounts, and the letters of Bronson Cutting to his family back East.

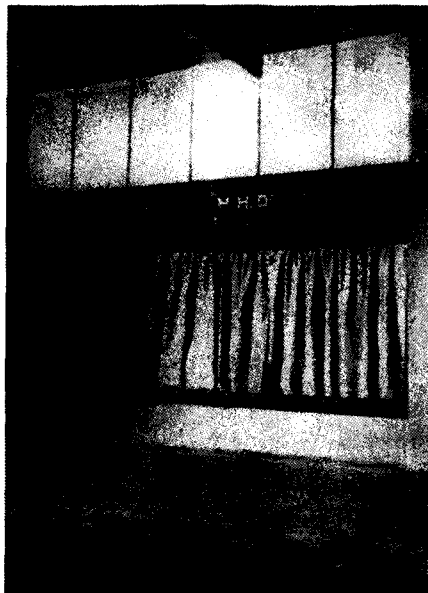
When Cutting first went house hunting in 1910, he found fellow New Yorker Dorman "out for his health and amus[ing] himself by building houses for rent and sale." Two available Dorman houses

were the only options Cutting found at all attractive, although neither was sufficiently large. One he thought "a charming adobé, the only one in Santa Fe that shows any vestige of taste."¹⁶

H. H. DORMAN
REAL ESTATE
OFFICE,
SANTA FE,
CA. 1910

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NEG. NO. 10721



On the occasion of the 1912 opening of the first legislature after statehood, the Albuquerque newspaper mused:

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.¹⁷

Just a month after this writing, 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 parapets were banished 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.

Little of the new-old is found in the house Dorman built about 1910 on two parcels of land purchased that year across College Street from Buena Vista Heights.¹⁸ The home that he and Florence would occupy for the rest of their lives is a compact, essentially rectangular, one-and-a-half-story building, with a front gable facing the Old Santa Fe Trail and gabled dormers on the side roofs. The first story is brick on a raised limestone foundation; the second-floor gables are wood frame. The whole is finished with natural-colored, pebble-dash, cement plaster. Original redwood roof shingles were first replaced in the 1950s.¹⁹

The design originally shared with Dorman's earlier Buena Vista Street house and the neighboring Wilson House such Arts and Crafts influenced elements as win-

dows 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.

In addition, it shared with the Wilson House, the pebble-dash exterior finish and stripping dividing the stories. On both interiors, wainscoting in the main rooms was suggested with separated parallel wooden strips extending vertically from a horizontal rail. Both houses had pantries between the dining and living rooms and each had a stone basement.

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

The Craftsman mode is one of several American expressions of the Arts and Crafts movement; another was the Santa Fe Style. Begun in nineteenth-century England as a reaction to industrialism

and its effects on design, the Arts and Crafts sensibility spread across America in the late nineteenth and early twentieth centuries. Reformers decried the lack of individuality inherent in machine products and advocated the purity of handwork.

Arts and Crafts ideals were broadly expressed in progressive politics, educational and social reforms, and the built environment. In architecture, the movement promoted respect for the integrity of materials and the elimination of the artificial, gratuitous decorative detail of high Victorian revivalism derived from European historic precedents.

Varied regional styles developed that were viewed as rooted in the natural environment and local conditions. They 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.

Plans and descriptions of inexpensive homes expressing the

Arts and Crafts sentiment were publicized nationally in books and periodicals. They represented a set of shared values that could be expressed in a variety of modes:

Santa Fe's as yet inchoate desire for "authenticity" then expressed through reliance on far-flung, Hispanic precedents, including the California Mission and Moorish

H. H. DORMAN
REAL ESTATE
OFFICE ON SAN
FRANCISCO
STREET, ACROSS
FROM THE LA
FONDA, CA. 1927

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NEG. NO. 51853



thence the California bungalow (a response to climate) and the Midwestern, Prairie-style house (a response to terrain), both radical breaks with European tradition. The historicizing styles of the Southwest, including the California Mission and the Spanish-Pueblo Revival, were based on literally earth-born, "indigenous" precedents claimed as the only true American architecture. Thus, Dorman's early Craftsman houses were compatible in spirit with

tower.

Dorman's own architectural sensibilities soon 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 that March to head the Civic Center and City Planning Board, Dorman directed the first effort to create a comprehensive development plan for Santa Fe. Other members of

the board were fellow Exotics, Bronson Cutting and former governor Otero, as well as

soliciting the mayors of major American cities for copies of reports by similar boards, plus maps



DORMAN HOUSE
INTERIOR,
CA. 1912

PHOTO BY
JESSE L. NUSBAUM

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NEG. NO. 61494

merchants James Seligman (the mayor's brother) and Marcelino García.²⁰ Seligman's successor, Mayor Celso López, increased the membership to include, among others, Edgar Lee Hewett and Sylvanus 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.²¹

Dorman organized an ambitious program, the stated goal of which was "to plan a residence and resort city."²² First, he sought to learn from the experiences of others by

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 the scholarly collections of major universities including Harvard and Columbia.²³

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 replicated. This represented a radically new emphasis, especially coming from a group led by a stalwart of the business community.

Since the early 1880s, business leaders sought a new economic base in tourism for Santa Fe, which had been bypassed by the main line of the transcontinental

moted not only climate and scenery, but also the area's unique cultures and history.

However, before New Mexico statehood was granted in 1912, Santa Fe's actual historic buildings were seen as an impediment to acceptance into the Union. Instead, arched porticos, curvilinear parapets, and tile roofs began to appear in Santa Fe, following the example of the California Mission depots that the railroad con-



DORMAN
HOUSE
INTERIOR,
2001

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structed
throughout
the West.²⁴

At the same
time, the
business
community
pursued a
relentless
campaign of
moderniza-

tion. No longer presiding over a hub of commerce, as in the days of the Santa Fe Trail, they looked to attract visitors for the first time able to come to New Mexico for recreation or for health in the relative ease of the train. Following the lead of the Atchison, Topeka, and Santa Fe Railway, they pro-

posed to replace dusty, crumbling adobe with clean, sturdy brick or other manufactured materials.

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 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.

The report began with a remarkably strong preservation statement as well as a mandate for new buildings in a conforming style:

It is the opinion of this board that the preservation of the ancient streets, roads and structures in and about the city is of the first importance and that these monuments of the first Americans should be preserved intact at almost any cost, that neither climate, heathfulness, prehistoric ruins nor scenery compare in value as an asset to Santa Fe with these relics of a romantic history and that it should be the duty of all city officials to guard the old streets against any change that will affect their appearance or alter their character such as widening or straightening. We further

recommend that no building permits be issued to any person intending to build on any . . . old or ancient streets until proper assurance is given that the architecture will conform exteriorally with the Santa Fe style. An ordinance covering this subject to apply to the ancient streets . . . will be submitted if this recommendation is approved by your honorable body.²⁵

Among the many provisions in its lengthy report, the committee recommended that the city wards officially be called barrios with historic names such as Barrio de Analco and that streets be renamed to reflect 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 also recommended the establishment of an industrial zone west of the railroad yard to segregate future manufacturing.²⁶

The response of landscape ar-

chitect Frederick Law Olmsted²⁷ to the proposition of bringing the force of law to bear on building style is testimony to the novelty of this proposal:

The committee recommended that no building permits be issued . . . [on] Ancient Streets, until proper assurances were given that the building would conform architecturally with the Santa Fe style. . . . I very much doubt whether the courts would hold it to be within the power of the legislature or of any creature of the legislature, such as a City Council, to impose such an obligation upon owners of private property under the police power of the state, and without provision for the payment of damages.²⁸

Dorman understood that a major public relations effort would be required and proposed financial incentives. The report acknowledged this as its second proposition:

We believe that everything should be done to create a public sentiment so strong that the Santa Fe style will

always predominate. We favor as a tangible and effective encouragement the remitting or rebating of taxes for a limited number of years on any structure built in any of the hundred variations of the Santa Fe style.²⁹

The campaign to educate had begun the previous month when Sylvanus Morley mounted the New-Old Santa Fe Exhibition at the Palace of the Governors. The interrelated goals of the presentation were "To awaken local interest in preservation of The Old Santa Fé 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" (emphasis original).

The exhibition was designed to garner public support for the very idea of city planning and to demonstrate graphically the proposals of the board in order to promote civic improvement "along the lines laid down by the founders of the city" by a public educated in "the proper appreciation of . . . native

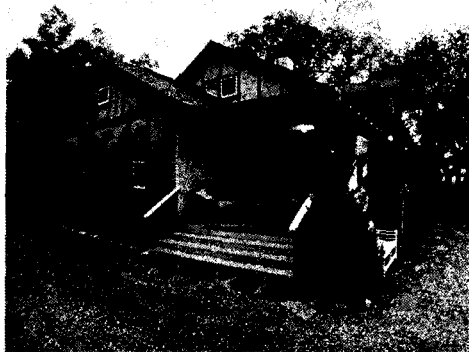
architecture and its practicality in home building.”³⁰ The formal opening on the weekend of November 16 and 17 was timed to coincide with the dedication of the Scottish Rite Temple—an evocation of the Alhambra in “Moorish” style, which, ironically, the exhibition was about to eliminate as historically “appropriate” for Santa Fe.³¹

Enlarged photographs of old streets and major buildings



showed what remained of old Santa Fe. Historic photographs were displayed of churches before “vandalistic renovations.” Models of the most historic buildings as they looked “originally” were there to “elevate the building taste of the community” by providing, in busi-

ness terms, “an inventory . . . our stock in trade from which we must reconstruct our ideals.” The few existing examples of Santa Fe Style in commercial buildings were fea-



ABOVE, DORMAN HOUSE, EAST (REAR) FACADE, 2001
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DORMAN HOUSE, EAST (REAR) FACADE, CA. 1912

PHOTO BY
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ness terms, “an inventory . . . our stock in trade from which we must reconstruct our ideals.” The few existing examples of Santa Fe Style in commercial buildings were featured, namely El Ortiz, a Harvey House in Lamy designed by Louis Curtiss of Kansas City, Missouri, and a warehouse in Morley, Colorado, by Rapp and Rapp of Trinidad, Colorado.³²

The following year, as president of the Chamber of Com-

merce, Dorman mustered essential support from the business community for the plan and continued the work of promoting Santa Fe.³³ His single term (1913-1914) was marked by prodigious activity and bitter contention as he set about to reorganize and resuscitate a moribund organization that had neither money nor promotional materials, was burdened by debt, and plagued with a shrinking membership. In the process, he also did battle with another great promoter, Edgar Hewett.

With his accustomed energy the new Chamber president established committees to solicit members, pay debts, and create a publicity fund. He launched the most extensive publicity campaign to date with postcards, brochures, and booklets advertising the attractions of climate, outdoor recreation, and history. Devising a slogan destined to outlive him, Dorman produced a map for national distribution entitled "The Most Wonderful 50-Mile Square in America," with 113 points of interest—scenic, archaeological, and historic.³⁴

The revitalized Chamber pre-

pared national mailing lists designed to target the "most desirable class of people that Santa Fe seeks to interest." 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."³⁵

One of Dorman's publicity efforts led to open warfare with Edgar Hewett, director of the Museum of New Mexico and the School of American Archaeology (now School of American Research), both headquartered in the Palace of the Governors. 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 Morley objected that the claim was historically insupportable and obtained the backing of the leading authorities of the day including Adolph Bandelier, Charles Lum-

mis, 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."³⁶ Professional opinions of Hewett's qualifications were obtained from

ber was ousted from the space it occupied at the west end of the Palace. Dorman answered with another personal attack in the *New Mexican*.

I regard the action [eviction] as due entirely to Dr. Hewett's attempt to run the chamber of commerce. . . . We were constantly irritated by this man Hewett: he was always intruding and meddling, even dictating to us as to the use of our room. He nailed up one of the doors and sent word through an

DORMAN HOUSE,
WEST (MAIN)
FACADE, CA. 1912

PHOTO BY
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scholars attached to leading institutions such as Harvard, Columbia, and the University of Chicago.

In response, Dorman's Cham-

understudy that we should keep certain windows closed and draw the blinds! . . . Finally the "last straw" was

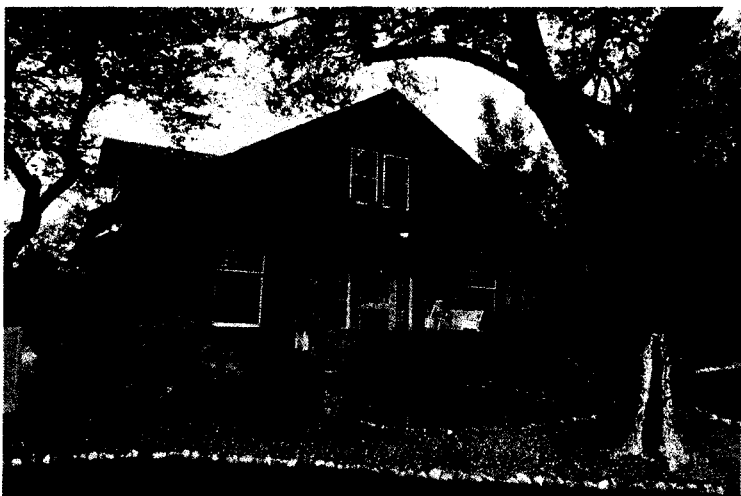
when Dr. Hewett tried to tell us what to print on our envelopes . . . I refused to submit this organization of Santa Fe citizens to his dicta-

placed Hewett where he belongs. His methods of work serve as a laughing stock for a great many of us."³⁸

In December, Dorman, as president of the Chamber, sent a

DORMAN
HOUSE,
WEST
(MAIN)
FACADE,
2001

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tion. Snapping his jaws and rubbing his hands he disappeared in the surrounding gloom . . . I repeat: What the School of American Archaeology needs most of all is a new director!³⁷

A week later higher authority was invoked. Under the headline "Calls Hewett 'a Laughing Stock,'" a letter to Dorman from Harvard Professor Alfred Tozzer was quoted: "I rejoice that Santa Fe has at last risen to the occasion and has

letter signed by leading Santa Feans to the President of the Archaeological Institute of America requesting a full-time director for the Santa Fe school and a Managing Board consisting primarily of representatives of the anthropological departments of major universities. He went himself to the annual meeting of the AIA in Montreal to present the case against Hewett."³⁹

In the end, Hewett stayed and the envelopes were quietly aban-

done. The Chamber found new quarters and, the next year, a new president. However, 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, for so long the enemy of the old. Although this transformation is generally credited to the efforts of scholars like Morley, the promoter Hewett, and members of the art colony, they surely could not have been successful without Dorman as a strong advocate among the business interests.

The subsequent twentieth-century history of Santa Fe architecture and economic development 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 forcefully of the need to preserve, it favored

only selected aspects of the old. Genuinely old Territorial structures gave way to the newly old by replacement with new Spanish-Pueblo Revival or Territorial Revival style buildings. (See "Then and Now" in this issue.) When, at last, in 1957 the movement obtained the force of law, it was as a 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 enacted that he had recommended some forty years earlier. He and Florence remained in the home they built on College Street until his death in 1960, at the age of eighty-eight, and hers three years later. The property left the family only after the death of their son, Orlan Porter "Red" Dorman in 1990.⁴⁰ Most of its forty-year history after the death of the elder Dormans was as rental property. In the 1970s, the Santa Fe Unitarian Fellowship met there. Most recently, it is again a single-family, owner-occupied home.

Perhaps because of the long

Dorman family tenure and subsequent rental use, alterations have been minor, such as new roofing shingles, decking on the originally open-timbered front porch, an enlarged opening between the liv-



ing and dining rooms, and a modern, second-floor bathroom. Most recently, 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 have been installed in the upstairs front and back bedrooms.

The Dorman House entered the State Register of Cultural Properties in 1979 and is listed in the National Register as contributing 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.

Seen as a threat to the integrity of the property, the proposal was rejected by the Historic Design Review Board.⁴¹

CHINA
CABINET
AND PLATE
RAIL, CLASSIC
ARTS & CRAFTS
DETAILING, 2001

© ZIGY
KALUZNY

The Historic Santa Fe Foundation placed the property in its Registry of Properties Worthy of Preservation in 1994.

Harry H. Dorman was uniquely suited for the role he played in Santa Fe's architectural history. Helped by unimpeachable credentials in the business community, a record as a builder of houses that were practical yet agreeably historic in flavor, and seemingly unlimited access to the front pages of the newspaper, he bridged the chasm between romantics, who revered the old, and businessmen, who for decades had campaigned

for progress that meant the eradication of the adobe past.

Without Dorman, or another like-minded and equally influential



Photo by Hope Curtis

businessman, the revolution usually credited to artists and scholars could not have taken place. His story adds the role of business to an understanding of twentieth-century Santa Fe. The Dorman House, as well as the Prairie-influenced Wilson House, the California Mission Cutting House, and the Moorish Scottish Rite Temple, illuminates a brief period of architectural diversity, bred of uncertainty, that preceded the defining of a Santa Fe style in 1912. Each of these buildings stands as valuable evidence of a transitional period from a generalized Arts and Crafts sensibility to the Spanish-Pueblo Revival.

It is likely that, because of Dorman's work as Planning Board chairman and Chamber of Commerce president, the house he built for his family in about 1910 on College Street would have been very different in design if built just a few years later. Such was the groundwork done by Dorman and a handful of others by 1920 when architect John Gaw Meem sought treatment for tuberculosis at Santa Fe's Sunmount Sanatorium.⁴²

- ¹ Dorman's business appears in the 1906 edition of the *New Mexico State Business Directory*.
- ² Now the much altered residence of Ford Ruthling with a Berger Street entrance and address.
- ³ Listed in the HSFF Registry of Properties Worthy of Preservation in 1993 (Corinne P. Sze, "The Francis Cushman Wilson House," typescript, Historic Santa Fe Foundation, 1993.)
- ⁴ The late Jerome Iowa, whose research was generally thorough and reliable, gives a building date of 1911 without supporting documentation ("Harry H. Dorman House," typescript, Historic Preservation Division, n.d.). The U.S. Census taken in April 1910 places Dorman on College Street in the vicinity of his new home, rather than on Buena Vista.
- ⁵ From 1922 until the mid 1960s, the poet Witter Bynner lived directly across College Street from Dorman on the south side of East Buena Vista. In 1923 artist Gustave Baumann built his home across East Buena Vista from Dorman and renamed the street Camino de las Animas.
- Both the Bynner and Baumann houses were listed in the HSFF Registry of Properties Worthy of Preservation in 1990 (Corinne P. Sze, "The Gustave Baumann House," *Bulletin of the Historic Santa Fe Foundation* 19.1 [1991] 1-9; "The Witter Bynner House," *Bulletin of the Historic Santa Fe Foundation* 20.2 [1992]: 1-16). Other artists who settled in the area included Raymond Jonson and B. J. O. Nordfeldt (Edna Robertson and Sarah Nestor, *Artists of the Canyons and Caminos: Santa Fe, the Early Years*. [Peregrine Smith, Inc., 1976] 63-72).
- ⁶ Harry's grandfather was a lineal descendent of Thomas Dorman, who landed in Boston from England in 1631. His paternal grandmother's ancestor, John Doane, landed at Plymouth Rock ten years earlier ("Obituary: Orlando P. Dorman," unidentified newspaper clipping, Harry H. Dorman scrapbook, Fray Angélico Chávez History Library, Santa Fe, New Mexico).
- ⁷ "Two New Members of the State Highway Commission," *New*

- Mexico Magazine* 9 (October 1931) 34. Orlando Dorman was instrumental in founding the public library in San Juan, Puerto Rico, which was named for him by the authority of U.S. President McKinley ("Obituary: Orlando P. Dorman").
- ⁸ *Santa Fe New Mexican (SFNM)* 30 October 1960.
- ⁹ *SFNM* 11 May 1908; 14 April 1963.
- ¹⁰ Corinne P. Sze, "The Bronson M. Cutting House," *Bulletin of the Historic Santa Fe Foundation* 16.1 (1988) 1-11.
- ¹¹ Richard Lowitt, *Bronson M. Cutting: Progressive Politician* (Albuquerque: University of New Mexico Press, 1992) 22-24; 31-32.
- ¹² *New Mexico State Business Directory* 1915.
- ¹³ *SFNM* 13 September 1911.
- ¹⁴ *SFNM* 28 March 1913.
- ¹⁵ *SFNM* 30 October 1960.
- ¹⁶ Bronson Cutting, letter to Dear Mamma, 13 July [1910], Bronson Cutting Papers, Manuscript Division, Library of Congress, Washington DC. To obtain the size and conveniences he needed, Cutting eventually hired a Colorado architect to design a California Mission style residence, completed in 1911 on the Old Santa Fe Trail (Sze, "Cutting House," 1-11).
- ¹⁷ *Albuquerque Morning Journal* 4 March 1912.
- ¹⁸ Santa Fe County Deeds L-2:123, 155.
- ¹⁹ Iowa 2.
- ²⁰ Seligman, letter to H. H. Dorman, 9 March 1912, Weiss/Loomis Collection, Fray Angélico Chávez History Library. Santa Fe, New Mexico. Marcelino García was a prominent merchant and politician whose father Vicente purchased property on Alto Street from Donaciano Vigil in 1856 and had a large family home there. Part of this property is now owned by the HSFF by donation from Charlotte White in 1996 and by purchase in 2000.
- ²¹ [Harry H. Dorman], Report to Celso López, Mayor of Santa Fe, and members of the City Council [1912], Weiss/Loomis Collection.
- ²² [Harry H. Dorman], letter to Frederick Law Olmsted, 22 May 1912, Weiss/Loomis Collection.
- ²³ Many examples are in the Weiss/Loomis Collection.

- ²⁴ Examples are the AT&SF Santa Fe Depot (1909), the Salmon-Greer House (1909), the Cutting House (1911), and the 1914 east addition of the Rosario Chapel. (Corinne P. Sze, "The Santa Fe Railway's Santa Fe Passenger Depot," *Bulletin of the Historic Santa Fe Foundation* 20.1 [1992] 1-12. Historic Santa Fe Foundation, *Old Santa Fe Today*, [Albuquerque: University of New Mexico Press, 1991] 45-46, 89-90, 99-100).
- ²⁵ *SFNM* 24 December 1912.
- ²⁶ *SFNM* 24 December 1912.
- ²⁷ This is the son and namesake of the renowned landscape architect (1822-1903), who was America's leading designer of parks including Central Park in New York. F. L. Olmsted, Jr. (1870-1957) was a leader of the American city planning movement of the early twentieth century. He and a half brother continued their father's firm as Olmsted Brothers.
- ²⁸ Frederick Law Olmsted, letter to H. H. Dorman, 7 July 1913, Weiss/Loomis Collection.
- ²⁹ *SFNM* 24 December 1912.
- ³⁰ *SFNM* 28 August 1912.
- ³¹ Listed by the Historic Santa Fe Foundation in 1995 (Corinne P. Sze, "The Scottish Rite Temple," typescript, Historic Santa Fe Foundation, 1995.)
- ³² The Morley Colorado warehouse was the prototype for the Gross, Kelly Warehouse (1913) in Santa Fe's rail yard (Corinne P. Sze, "Gross, Kelly and Company's Santa Fe Warehouse," *Bulletin of the Historic Santa Fe Foundation* 17.1 [October 1989] 3-14)
- ³³ *SFNM* 16 April 1913.
- ³⁴ *SFNM* 8 April 1914.
- ³⁵ *SFNM* 3 October 1913.
- ³⁶ *SFNM* 3 October 1913.
- ³⁷ *SFNM* 9 October 1913.
- ³⁸ *SFNM* 16 October 1913.
- ³⁹ Beatrice Chauvenet, *Hewett and Friends: A Biography of Santa Fe's Vibrant Era* (Santa Fe: Museum of New Mexico Press, 1983) 118-119.
- ⁴⁰ *SFNM* 30 October 1960; 14 April 1963; 23 January 1990.
- ⁴¹ *Albuquerque Journal* 16 October 1987.
- ⁴² Meem recovered to become the premier architect of the twentieth century in locally appropriate Hispanic revival styles. He probably did more than any other individual to create the new-old Santa Fe.

SALLY HYER KRISTIN VOLUNTEER EXTRAORDINAIRE

By Laurel Seth, former Historic Santa Fe Foundation board member

Sally Hyer Kristin believes that buildings can tell important stories to us all, and in many ways her life is dedicated to translating those stories.

Sally grew up in downtown Chicago, where her parents chose to immerse themselves and their two young children in city life, resisting the more popular move to the suburbs that lured others away in the 1950s. Their home, where her mother continues to reside, is a converted brick row house designed by Louis Sullivan and built right after the Chicago fire. Her father rode his bicycle to work in the emerging television industry, and helped write the National Register of Historic Places nomination for the neighborhood, which became known as the Old Town Triangle Historic District, one of the earliest recognized districts in the country. Her family successfully fought the urban renewal programs of the 1960s, which threatened to raze the older buildings that conveyed the history and changes of urban centers and replace them with new more silent structures.

Growing up like this, living in and being taught to care for the tapestry

of older things, stayed with Sally as she went to college and graduate school. Perhaps it was generations of family ties in the Rocky Mountains, that brought her to the University of New Mexico. All of her great grandparents lived in Colorado, one of them even honeymooned at the La Fonda! One grandmother was born in Denver, the other in Ouray, so in 1974, it seemed time for a Hyer to move back to the west, and for the time being, UNM was the place. With the renowned Bainbridge Bunting as advisor, Sally received a master's degree in Latin American Art History and was awarded a Fulbright Fellowship to study in Peru. In another sort of generational line of convergence, Sally's major professor was Mary Elizabeth Smith who had studied with George Kubler, the author of many important books on Latin American and Southwestern architecture and architectural history.

This academic train of thought merged nicely with Sally's already well-honed appreciation of stories passed down through generations, sparking further pursuit of ways to illustrate social changes, all of which



SALLY
HYER
KRISTIN
IN THE
GARDEN
AT EL ZAGUÁN

PHOTO BY
RICHARD
GONZALES

led Sally to a special interest in oral history. She earned a doctorate from UNM focusing on ethnohistory. Her dissertation, an oral history and documentation of the century-old Santa Fe Indian School, was sponsored and endorsed by all the governors of the pueblos of New Mexico and resulted in a book *One Voice; One Heart*, a traveling exhibit and taped archives obtained in collaboration with students of the school. This project exemplified Sally's certainty that studying the places where cultures meet, looking at boarding school architecture for example, could tell people about social, economic and cultural exchange and about cultural values.

A similar documentation of place is at the heart of *Recording a Vanishing Legacy: The Historic American Buildings Survey in New Mexico, 1933-Today* (Museum of New Mexico Press, 2001) of which Sally served as copyeditor as well as coordinator and contributor. She hopes this book will be a helpful tool to researchers interested in architectural history, especially of this area. Contributors include Chris Wilson, Rina Swentzell, Perry Borchers, George Pearl and others. Articles feature information about Bainbridge Bunting, John Gaw Meem and others who were influential in the documentation and preservation of historic buildings and their stories.

Of course all of the work made for a perfect fit with the Historic Santa Fe Foundation when Sally was asked to join the board! She completed two terms of dedicated service to the HSSF, unfailingly volunteering her time and expertise in every way. Sally served as a member of the Education Committee with Julie Dougherty, Susan Mayer and Ruth Holmes and remembers many important efforts that were undertaken to reach out to new audiences for historic preservation. She also served on the Research Committee and the Publication Committee and worked with Sandy Seth to design and launch the Foundation's website.

During this time, Charlotte White approached the Historic Santa Fe Foundation about giving her home, now known as the Donaciano Vigil House, to the Foundation. The Foundation saw this as a unique opportunity to lead the way in research of the 1950s and 1960s in Santa Fe because of Charlotte's involvement with the artist and events of that time, and because she and the building could tell a vivid story of that era. Charlotte was interviewed first by Corinne P. Sze about the home's history and details of remodeling, but this quickly grew until old journals and photographs were incorporated into what became

a major publishing project. Sally managed the book project, implementing publication on behalf of the foundation and working on the myriad details involved in getting a book from concept to bound volume. This book, now available through the HSSF and at local bookstores, is entitled *Within Adobe Walls: A Santa Fe Journal*.

Sally and her husband, Richard Kristin, a professor of Spanish and linguistics at the College of Santa Fe, live near the Donaciano Vigil house in an adobe built along the Santa Fe River in the 1930s. Like her parents, Sally and Richard enjoy living in one of the older neighborhoods of the city and believe it is important to preserve the unique character of Santa Fe's Westside. Every day, they walk miles of the sidewalks downtown and explore the paths along the river and the *acequias* with their dog, Dobbsie.

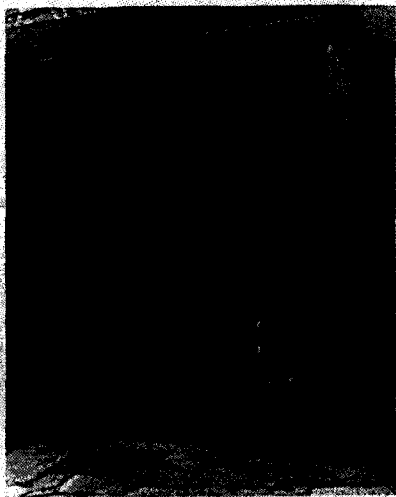
Sally has worked on various preservation projects in Santa Fe, as a planner for the All Indian Pueblo Council, an oral historian with the Institution of American Indian Arts, a consultant with the Historic Preservation Division of New Mexico and with the pueblos of San Felipe and Santa Clara. She curated a retrospective exhibition for pueblo artist Pablita Velarde at the

Wheelwright Museum and has volunteered at Sweeny Elementary School interviewing native Spanish-speaking students for a research paper, among other volunteer commitments.

In addition to these many good works, for the past few years Sally has been waging a winning battle against non-Hodgkins lymphoma, and through this has taught all of her friends the true nature of quiet perseverance and strength with amazing good nature. As with most everything to do with Sally, she doesn't talk about this much, if at all, but it seems important to note in the light of this recognition of her tremendous volunteer efforts that even while dealing with a most serious illness, she finds time to give

her wisdom, skills and unique abilities to us all.

When pressed to talk about herself, Sally says she is proud of her work with the Charlotte White book, and her time volunteering with the Foundation. She believes that the Foundation makes the longest lasting contributions in caring for properties and in education and research efforts. "This is what the Foundation has excelled in in the past, and what it should continue to do in the future," she said. Sally Hyer Kristin is one of those volunteers who comes along only rarely, and we are all made better because she keeps translating buildings and the lives of the people touched by them into words that all of us can read and learn from.



WITHIN ADOBE WALLS A SANTA FE JOURNAL

*Selections from the
Charlotte White Journals
Edited by Corinne P. Sze*

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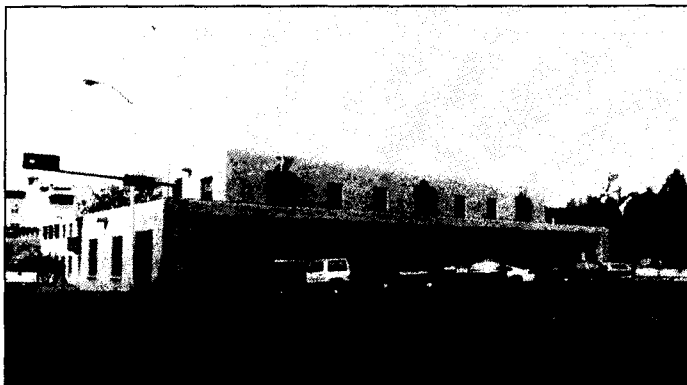
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THEN AND NOW

By Corinne Sze



Territorial-style building on the corner of Grant and Palace Avenues, which extended between Palace Avenue and Johnson Street. Demolished 1938 for County Courthouse. Photo by T. Harmon Parkhurst. Courtesy Museum of New Mexico, Neg. No. 10667.



Santa Fe County Courthouse, 2000. Designed by John Gaw Meem. Photo by William Heckel.



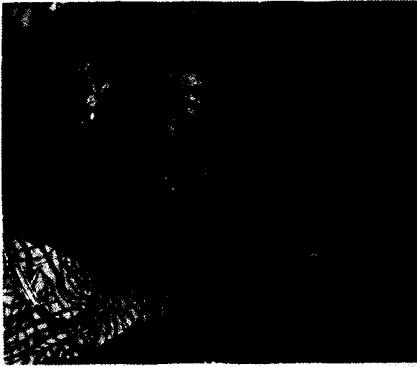
Territorial-style building on Cathedral Place, which extended between San Francisco Street and Palace Avenue, ca. 1912. Property later sold to the U.S. Government. Photo by Jesse L. Nusbaum. Courtesy Museum of New Mexico. Neg. No. 61450.



U.S. Post Office, 2000. Built 1921, facing St. Francis Cathedral on Cathedral Place. Now the Institute of American Indian Arts Museum. Photo by William Heckel.

A DAY TO REMEMBER

By Charlotte White



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's brother, Warren Gilbertson, had rented it for years

from architect and painter Bill Lumpkins. At the time, Lumpkins

CHARLOTTE WHITE
WITH HER BELOVED
PARROT MAU-MAU

COURTESY
CHARLOTTE WHITE

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 then 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 has published. If you are interested in the "next thrilling episode," you can read about all twenty years in *Within Adobe Wall: A Santa Fe Journal*.

THE HISTORIC SANTA FE FOUNDATION

PO Box 2535 Santa Fe, NM 87504-2535 Telephone 505.983.2567

The mission of the Historic Santa Fe Foundation is to own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.

The Historic Santa Fe Foundation believes that preservation of historic resources and their environments should be a priority in Santa Fe. To that end, the HSFF supports: landmark designation of appropriate buildings, sites, and districts; preservation of existing neighborhoods and historic districts; continued development of federal, state, and local programs, grants, and tax incentives that support preservation; and adoption and creative application of codes, standards and land use regulations supportive of historic preservation.

We encourage you to become an involved member of the Historic Santa Fe Foundation.

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