

The Lobato Morley House:
311 Bishops Lodge Road
Santa Fe, New Mexico 8701

Report for Re-Registration to the Historic Santa Fe Foundation's Register of Historic Properties
Worthy of Preservation:

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The Lobato Morley House is considered one of the oldest and most distinguished residences in Santa Fe. It is associated with the early efforts of colonization in the region on behalf of the Spanish Crown; increased settlement and trade brought about by the Americanization of the New Mexico Territory; and as an archetype of the regional Santa Fe Style developed in the early twentieth century. Called the Roque Lobato House in its state historical designation, the name Lobato Morley House more appropriately reflects the additional and significant influence that pioneering archeologist Sylvanus Morley exerted upon the property.

Present Physical Description:

The Roque Lobato House is a one-story, U-shaped, Spanish Colonial adobe house which remains in its original elevated site on the corner of Paseo del Peralta and Bishop's Lodge Road. The house stands partially visible from the street, behind high concrete retaining walls. The property is entered from a parking area located on the south side of the property, through a set of tall wooden doors, leading into a zaguán (passageway), connected to a set of garages to the west and a guest apartment to the east. Wide steps and a flag stone pathway, lead up and through the front yard to a portal extending across the central section of the principle façade with includes an entry door, sets of double sash windows, molded adobe benches, flanked by substantial symmetrical projecting masses (Figure 1). The portal with projecting vigas is supported by pine posts, topped by bracketed corbels and a heavy beam. Brick coping added in the 1960s in the Territorial Style extends around the parapet. A similar elongated portal extends across the rear of the house, highlighted by elaborately carved corbels. Original corbels were restored and are now displayed on metal exhibition stands located on the portal. An adobe pergola, with projecting vigas extends along the northwest side of the house, forming a courtyard effect, bordered by an exposed stone wall running along the north side of the backyard (Figure 2).



Figure 1: Lobato Morley House, front facade. 2014. Photograph: Robert Reck. From *The Roque Lobato House, Santa Fe, New Mexico*.

The interior of the house is distinguished by many of the Arts and Crafts Movement- influenced decorative additions installed by Dr. Sylvanus Morley, during his 1910-12 renovation of the historic property. These include: the living room's central, oversized fireplace, now plastered; small elevated windows remain on either side of the fireplace surround (Figure 3); painted wainscoting extends to the bottoms of the windows; polished wood flooring over wooden joists run throughout most of the house and much of this dates from Morley's renovation. The configuration of living room, flowing into the dining room and into the kitchen also remains. The open kitchen with sitting area, is reminiscent of the Arts and Craft's kitchens of Morley's time, with wood flooring, white cabinets, and apron-front sink (Figure 4). An extension containing a library, with floor to ceiling bookcases, and an adjacent bath, was a bedroom/bath modification of the east portal by owners in the 1960/70s. Vigas through much of the house were lowered over time but raised to their original height and set on the wooden plate of the original adobe walls, during the home's most recent renovation. Three bedrooms are placed on the private east side of the home, while the west side contains the public living spaces.



Figure 2: Lobato Morley House, rear portal. 2014. Photograph: *Robert Reck*. From *The Roque Lobato House, Santa Fe, New Mexico*.



Figure 3: Lobato Morley House, living room. 2014. Photograph: *Robert Reck*. From *The Roque Lobato House, Santa Fe, New Mexico*.



Figure 4: Lobato Morley House, kitchen. 2014. Photograph: Robert Reck. From *The Roque Lobato House, Santa Fe, New Mexico*.

Historical background:

Roque Lobato-

While Roque Lobato (c.1730s-1804), a successful soldier in the Spanish colony of New Mexico, grew up in poverty, he eventually ended his life as a gentleman and prominent local landowner. The substantial hacienda he built for himself and his family in 1785-86, standing on a hilltop on the northern edge of Santa Fe's downtown, just three blocks from the Santa Fe Plaza, is evidence of a time in New Mexico's turbulent early history of struggling and often violent colonization, when Spaniards fought to retain and augment land for their empire. Poor boys like Roque Lobato could rise in society on the successes of their campaigns against the indigenous populaces, including Pueblo, Apache, Navajo, and Comanche, who also fought for survival. Lobato's generation of fighters for New Spain enforced a certain degree of peace in the land, which allowed for the expansion of trade and further colonization.

Born into a humble, landless family in the 1730s, Lobato eventually rose to the position of armorer of the Santa Fe Presidial Company. Regarded in his work but without property, Lobato petitioned the Spanish government in 1785 for a plot on which to build a house and cultivate a garden to sustain his family. In recognition of his endeavors on behalf of Spain, Governor Juan Bautista de Anza granted Lobato a piece of land on an elevation at the northern entry point into Santa Fe called La Loma (knoll, embankment), that same year. Soldiers commonly settled in this high ground to guard the provincial capital against Comanche attack, and later against the American incursion into New Mexico.

According to the earliest topographical documentation from 1846-1880s, the home that Lobato constructed was an archetypal Spanish Colonial residence of the period, belonging to a significant citizen of the town (Figure 5). The flat-roofed, one-story, u-shaped adobe structure, contained six rooms opening onto a generous 16-foot-deep portal, constructed of projecting vigas, supported by rough-hewn beams and corbels with bracketed capitals. In the typical Spanish fashion, the portal served as the primary mechanism for circulation between rooms. Also characteristic, the front portal faced south to absorb sunlight, providing heat in the winter, and shade in the summer.



Figure 5: Roque Lobato House before Morley restoration. C. 1900. Palace of the Governors Photo Archives Collection.

José de Jesús Rivera-

Roque Lobato died in 1804 and the home was sold in 1805 to another soldier, José de Jesús Rivera, a corporal in the Santa Fe presidial guard. While no prior illustrative documentation exists, during Rivera's tenure on the property, the *Plan of Santa Fe, New Mexico* of 1846 by Lt. J.F. Gilmer of the American forces, clearly shows a substantial walled courtyard adjoining the front of the elongated Lobato house (Figure 6). It also shows the property bordered the Acequia para Regadio (present day- Acequia de la Muralla) to the south and still farther south a *ciénega* (swamp) lying between the Lobato/Rivera land and the presidio fortifications, stretching from the Palace of the Governors and today's Federal Oval, which began construction in 1891. This high ground position above an *acequia* and a low swampy area was a common arrangement, protecting the home from water, while offering fertile bottom land for subsistence crops for family use, such as corn, beans, and chilies.

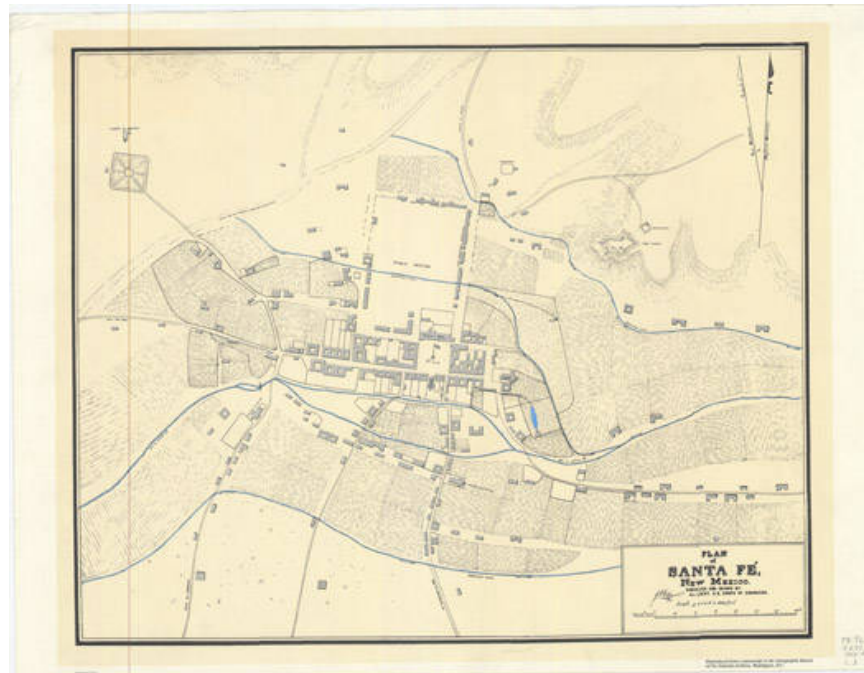


Figure 6: Detail Plan of Santa Fe, New Mexico, Lt. J.F. Gilmer, 1846. Fray Angélico Chávez History Library.

La Garita-

During Rivera's ownership of the Lobato House and its surrounding property, documentation reveals the approximate 1805 construction of a small military fortification and gun powder storehouse/look out tower about 50 feet north of the Lobato House, on the neighboring land of José Pacheco (father-in-law of José Rivera). The fort, called the *sala de armas* (armory) and Garita de Pólvora (powder box), or La Garita (sentry box), as it was commonly referred, stood at the northern approach into the city from Taos. Overlooking what is now Bishops Lodge Road, and serving as a guard post, this check point addressed concerns over a possible invasion from the northeast, exacerbated by Napoleon's cession of the Louisiana Territory to the U.S. in 1803. The small enclosure measured thirty-two-feet square, with diamond shaped bastions set at opposite corners.

As time passed the entire arrangement of sala and adjacent garita came to be known colloquially as La Garita. By the 1820s, fears of an invasion calmed and the stronghold served as a presidial arsenal. As the

northeast corner of the presidio came to within approximately 200 feet of the Lobato House, this organization places the home directly within main points of the Spanish military complex.

Ownership of the land on which La Garita stood was ambiguous. For a time, locals assumed that the fort occupied government land. However, José Rivera claimed he owned the property and produced rental receipts indicating payments he received from the Mexican government for the storage of gun powder on the site from 1835-1845. Rivera succeeded in establishing his claim. By the time of Gaspar Ortiz y Alarid's ownership of the Roque Lobato land grant, including the Lobato House and the fortification, from the early 1850s until his death in 1882 (his widow owned the land until 1909 and she died in 1910), the sala and garita were in an increasingly decrepit condition. The Santa Fe community, now possessed of many Anglo incomers, mourned the decline of this romantic-looking ruin and took up the cause for its preservation. From 1904-1909 occasional editorials in the *New Mexican* rallied the cause. However, little was accomplished and in 1910, the Roque Lobato land grant sold to A.B. Renehan, who in turn subdivided the property, selling three lots to archeologist Sylvanus Griswold Morley, including the Lobato House and the ruin of La Garita. Shortly after, Morley constructed a second home on the site, immediately beside the ruin to the north, for his widowed mother Sarah Morley (Figure 7). In 1954, the Museum of New Mexico excavated the ruins of La Garita, revealing remnants of its foundation and floor plan.



Figure 7: Sarah Morley House. C. 1912. Palace of the Governors Photo Archives Collection.

Gaspar Ortiz y Alarid-

It is unclear exactly how or exactly when Gaspar Ortiz y Alarid assumed the title to the Roque Lobato land grant from José Rivera in the early 1850s. However, his ownership of the house represents a transitional time of both Mexican independence and approaching American influence. Descended from two of New Mexico's most prestigious families, Ortiz y Alarid was born on the Ortiz families' large hacienda in Pojoaque, NM, north of Santa Fe in 1824. Educated in Santa Fe and later in Mexico City, Ortiz served as an officer in the Mexican military, when the American forces invaded New Mexico in 1846. He subsequently committed to the United States, serving as a Union Army Captain during the Civil War, at the Battle of Glorieta Pass. A seemingly prosperous Santa Fe Trail merchant, Ortiz acquired extensive real estate in New Mexico, sometimes through dubious means, including his claim to the Roque Lobato land grant. In a confusing set of transactions including a forged transfer of deed dating to 1795, lacking specific boundaries, and testimonials from witnesses that turned out to be relatives, Ortiz prevailed in his claim. Ortiz owned the Lobato House until his death in

1882. While in the home Ortiz and his wife made minimal changes to the house other than installing the double-hung sash windows that became available with the arrival of the railroad to Santa Fe. Ortiz's widow, Magdalena Lucero de Ortiz added a large rear walled courtyard after her husband's death.

Sylvanus Griswold Morley-

Sylvanus Griswold Morley (1883-1948), an esteemed internationally recognized Mayan archeologist, lived and worked in Santa Fe, NM, from 1908 until his death in 1948, purchased and substantially renovated the Lobato House between 1910-1912 (Figure 8). During his time in Santa Fe, Morley made a significant impact upon the development of cultural institutions, education, the built environment, and the landscape of the area, which continue to enhance and influence life in New Mexico and beyond. Morley's multiple explorations in the Yucatan are widely attributed as the initial basis for knowledge of Mayan hieroglyphics. Morley's audacious work as a United States Naval intelligence agent in Central America during the First World War, is seen by military scholars as an early and singular contribution in the struggle to win the war and to the development of the national intelligence services. The ancient home he refurbished and extended in the center of Santa Fe is a demonstration of his commitment both to the region's historic architecture and to the Progressive design principles promoted by the Arts and Crafts Movement.



Figure 8: Sylvanus Griswold Morley in his office in the Palace of the Governors. C. 1912. Palace of the Governors Photo Archives Collection.

Morley came from a family of educators. Born in Chester, Pennsylvania in 1893, Morley's father taught chemistry and mathematics at the Pennsylvania Military Academy. His mother was the daughter of the Academy's language teacher. Sylvanus was the eldest of their six children. In 1894 his father became a partner in mining venture and moved the family to Buena Vista, Colorado, to assume its operation. While there, Sylvanus developed an interest in archeology and wanted to be an Egyptologist but was sent back to the Pennsylvania Military Academy to study civil engineering. Upon graduation, he enrolled at Harvard University and received a B.A. in Archeology in 1907 and an M.A. in 1908. He subsequently headed to Santa Fe, New Mexico to work in a staff position in the field unit of the School of American Archeology, run by Dr. Edgar Lee Hewett. The SAA was affiliated with the Museum of New Mexico, where Hewett also served as Director. Morley continued his professional relationship with these institutions throughout his life.

Morley conducted his initial work on the Maya in 1910. By 1912, he applied to the heavily endowed Carnegie Institution to fund his research. In 1914, the Carnegie Institution appointed him to the position of Research Associate of Archeology. Morley led field expeditions into Central America for the next two years. His team focused on the Mayan ruins at Copán in western Honduras. In 1915, Morley was further appointed Field Director of the Carnegie Institution's Central American Expedition. On an expedition into Guatemala in April 1916, he barely escaped a deadly gunfire attack by Guatemalan troops mistaking the group for revolutionists. Back in the United States, Morley divided his time between the Carnegie Institute and the Peabody Museum at Harvard, where he carried on his research.

In 1917 Morley volunteered to organize a spy network for the U.S. Office of Naval Intelligence concerned about the development of German submarine bases along the coasts of Mexico and Central America. Using his professional undertakings as a guise, Morley structured a web of fellow anthropologists, who also specialized in Mexico and Central America like himself and were prepared to become undercover intelligence agents once America declared war on Germany. Morley assembled a group of five men much like himself, Spanish-speaking scholars and adventurers, who were stationed in various cities to search for German submarine bases, report on pro-German activities, and survey the coasts. Their "archeological reconnaissance", as their cover story was called, produced important results; was the initial U.S. effort employing academics as spies; and some scholars argue, served as the basis for Office of Strategic Services and later the C.I.A.

As a scholar living and working in the American Southwest, Morley was equally indefatigable. Morley continued his associations with the Peabody Museum at Harvard, conducted a traveling lecture series each fall, worked in a staff position at the Museum of New Mexico, was appointed Director of the School for American Research in 1947 (taking over from Dr. Edgar Lee Hewett after his death in 1946), carried on with field work expeditions in Central America funded by the Carnegie Institute, served on the City of Santa Fe Planning Commission, and completed all thirty-two rites of passage for the Scottish Rite/Society of Free Masons. In between Morley translated large sets of Mayan hieroglyphs, and wrote the definitive text on the Mayan civilization, *The Ancient Maya*, which is still in print today.

In Santa Fe, Morley took up the cause of promoting regional architecture. In 1912, he was appointed to the City Planning Board, organized to address Santa Fe's faltering economy. Morley recognized that the city's Spanish Colonial history, as seen in its unique architecture, was a prodigious asset to build upon. The idea of creating a cohesive style rooted in tradition, influenced the adoption of the "Santa Fe Style" for new and old downtown buildings. Indeed, in 1913 Morley served as an advisor for the "restoration" of the city's primary public building, the Palace of the Governors, transformed into the headquarters for the Museum of New Mexico and the New Mexico Historical Society in 1909. In this effort, he collaborated with other celebrated staffers including Jesse Nusbaum, Carlos Vierra and Kenneth Chapman. The "new old style," as it was colloquially called, created a southwestern wonderland of Spanish and Pueblo Indian style buildings and decorative art, luring tourists and Anglo incomers from afar to the tiny town. Morley summed up his ideas on the importance and appropriateness of the style in a treatise, "Santa Fe Architecture" featured in the publication *Old Santa Fe* in 1915. In it, Morley maintained, "Santa Fe architecture shows clearly the several influences which have shaped its development. It may be defined briefly as the blending of sixteenth century Spanish and Indian building practices in an environment, the physical demands of which are exceedingly coercive."¹

Morley's enthusiasm for the "Santa Fe Style" led him to buy and refurbish an old Spanish Colonial hacienda for his own home. He purchased the Roque Lobato House in 1910 with the intention of uplifting the downtrodden adobe structure, deeply rooted in the history of the community (see Roque Lobato above). Morley renovated and remodeled the Lobato house between 1910 and 1912. Concurrent with his home remodeling project, Morley and Jesse Nusbaum curated a collection of photographs, drawings, plans, and models, forming the foundation for the "New-Old Santa Fe" exhibition held in the Palace of the Governors in November, 1912, "to stimulate interest in the new movement."² The influence and interdependence of the two projects is unmistakable (Figure 9).

¹ Morley, Sylvanus G. "Santa Fe Architecture." *Old Santa Fe* 2 (July 1915), 282.

² *Ibid*, 297.

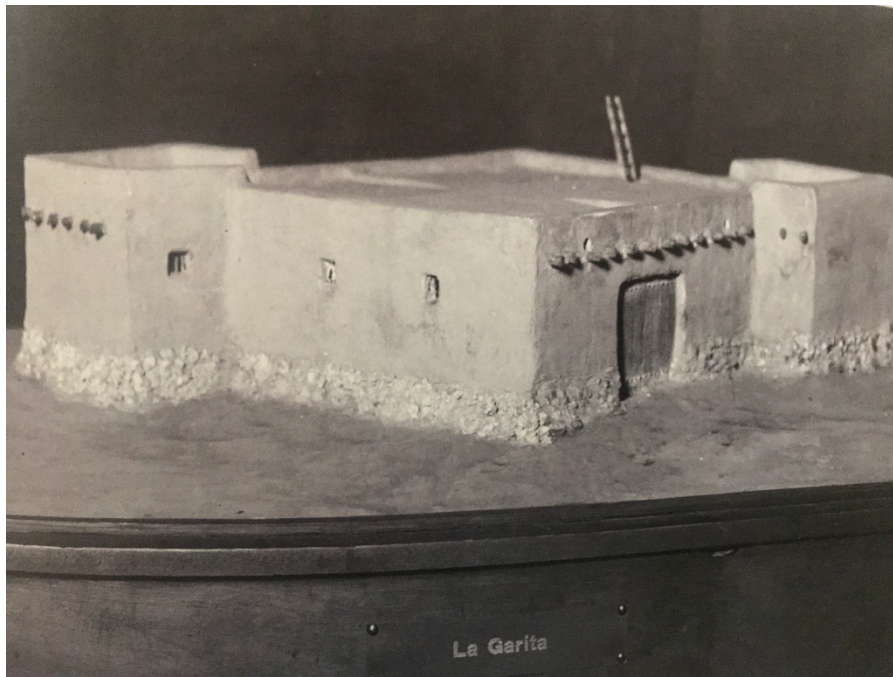


Figure 9: “La Garita” model for Old-New Santa Fe Exhibit, Palace of the Governors. 1912. Palace of the Governors Photo Archives Collection.

For his own “new-old home,” modern conveniences and materials were used where appropriate. As Morley described in his 1915 article, how his house style served as “an excellent example of this simple type of Santa Fe architecture”³ and evidence “of its adaptability to modern building requirements in the Southwest...”.⁴ The original earthen roof was replaced by composition roofing that provided better insulation and protection from the elements, while retaining the look of the original from ground-level. The sagging architrave (portal beam) was straightened. The parapet wall was re-established. The exterior walls of exposed mud bricks were plastered. And finally, the tall sash windows installed by Ortiz y Alarid that Morley describes as “vertical wounds” were replaced with sets of small casement windows, furthering the low, horizontal composition of the structure. The portal redeveloped from a simple utilitarian space, to a comfortable outdoor space with the addition of adobe wall benches, carved wooden capitals, and hanging plants.

For the residence’s interior, Morley chose Arts and Crafts decorative elements and furnishings. Gustave Stickley, an American socialist designer from upstate New York, introduced the English Arts and Crafts Movement to America. Stickley’s influential journal *The Craftsman* (1901-1919), introduced the idea of democratic design, incorporating simplicity, durability, and harmony with nature. *Craftsman* homes as they were known, blended house and garden; exhibited wide, open interiors; and a heavy use of oak for woodwork, built-ins, and hand-crafted furnishings. Living rooms were central family life and featured large fireplaces, often flanked by inglenook seating. The Mission Style, so-called because it evoked the rustic feel of the California Spanish Missions, featured prominently with the *Craftsman*’s pages. The style gained high popularity in Santa Fe during the early years of the twentieth century for its various associations including its relation to Spanish colonization, as a match for the Progressive era politics of many of the Avant guard-members of the burgeoning Santa Fe art colony, and for its suitability and practicality as an accompaniment to the rustic Santa Fe Style. While typical Eastern revival style decors, based on classical English or French antecedents looked out of place in a Spanish Pueblo home, Arts and Crafts Mission style fit in. The unadorned, heavy oak timbers and the plain, and sturdy feel of this furniture also conveyed a masculine air, departing from the prim frippery of

³ Ibid, 294.

⁴ Ibid, 301.

most Victorian-era furniture. As such, Morley's home reflected the masculinity of an age that admired Roosevelt-inspired rugged individualism and adventurism, complemented by an air of Ivy league refinement.

For his own selections, Morley retained some historic characteristics such as the exposed ceiling beams, while blending in comfortable additions such as covering the original dirt floors with floor boards, supported by wooden joists. He modernized kitchen, bathrooms, plumbing and electricity. He created large living spaces on the western and south sides of the home by removing partition walls. In undeniable Arts and Crafts fashion, he added built-ins and furnishings that included a large field-stone fireplace, glass-front cabinets, wainscoting, substantial oak furniture, wall sconces, and diamond-paned leaded glass windows (Figure 10). Effectively, Morley retained exterior appearances in articulating the Santa Fe Style, while liberally adapting the interior to suit the Progressive Arts and Crafts sensibilities.



Figure 10: Living room, Sylvanus Morley House. C. 1912. Palace of the Governors Photo Archive Collection.

Influence-

The remodeled Lobato House confirmed the regional style that was simultaneously in the restoration of the Palace of the Governors that Nusbaum, Morley, and Chapman carried out between 1909 and 1913. Nusbaum's model for the new portal of the palace, included in the 1912 "New-Old Santa Fe" exhibit, was accomplished using with the Lobato House as a model. Other restorations, additions, and new-builds in Santa Fe also used the Lobato House as a prototype. In 1923 adobe designer Kate Chapman modeled her renovations of a house in the Plaza Ballantine, including a certain recreation of the front portal, bordered by projecting masses on either side.⁵ (Figure 11) In 1912 another important building, the U.S. Forest Service building, designed by Morley's museum of New Mexico colleague Jesse Nusbaum, adopted the same Lobato House front portal, bordered on either side by symmetrical, projecting wings. Santa Fe's most celebrated revivalist architect

⁵ Colby, Catherine. *Kate Chapman: Adobe Builder in 1930s Santa Fe*. (Santa Fe: Sunstone Press, 2012),24.

John Gaw Meem, also adopted the basic massing of the Lobato House-five rooms forming a U-shape around a deep, central portal, in his Eleanor Gregg House in 1939 (Figure 12).



Figure 11: Plaza Balentine House. Designer: Kate Chapman. C. 1923. SAR Photo Archives.

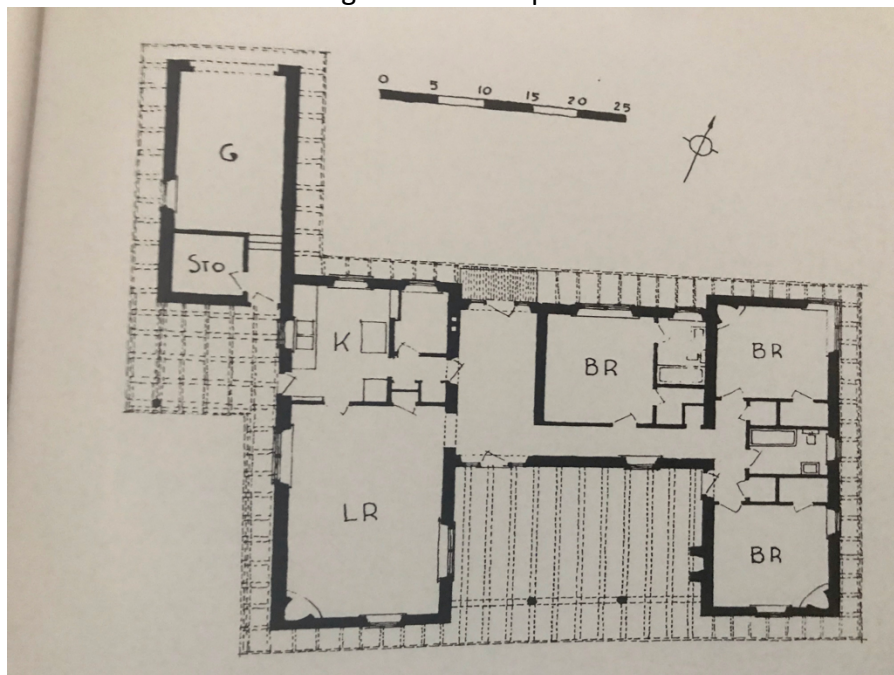


Figure 12. Eleanor Griggs House. Architect John Gaw Meem. Drawing by George Clayton Pearl, 2000.

Further owners and changes of the Roque Lobato House-

Since Morley's time in the home, the Lobato House continued to evolve with changing needs and ownership. Interior hallways were added in the late 1970s, electricity and plumbing were updated. Most recently the house was renovated by its current owners Karl and Susan Horn, who reroofed and re-stuccoed the exterior, erected a zaguán entryway between the guest house and garage, opened the kitchen to include a small

sitting area, renovated the bathrooms, reflecting the early twentieth century characteristics of Morley's time in the house including: marble surfaces, free standing bathtubs, chrome fittings and fixtures. The Horn's also raised ceilings back to the wooden plate, above the original adobe walls.

Listings and recognitions-

The Historic Santa Fe Foundation listed the Roque Lobato House on its Register of Historic Properties in 1964. The New Mexico State Planning Office placed the Roque Lobato House on its New Mexico State Register of Cultural Properties in 1969. In 1978, the HSFF removed the Lobato House from their register due to the renovations reducing the portal's depth. HSFF's James F. Purdy sent a letter to the New Mexico State Planning Office, recommending the further de-listing of the property from the State Register. The Roque Lobato House remains on the New Mexico State Register of Cultural Properties. Please refer to URL ([NMhistoricpreservation.org/listed state and national properties](http://NMhistoricpreservation.org/listedstateandnationalproperties)), where the Roque Lobato House is presently indicated as a listed property on the State Register.

A review of the correspondence between homeowner Mike Fisher and the HSFF from 1978 indicates the homeowner's requested in a letter dated May 3, 1978, for a review, consideration and advice on renovations of the Roque Lobato House. The HSFF response letter dated May 25, 1978 occurred post-renovation, with the primary consideration being the reduction in the depth of the portal, creating an interior hall/circulation between the east and west portions of the house. Author Chris Wilson points out that numerous Santa Fe historic properties possess interior circulation patterns, altering the Spanish custom of exterior access to rooms from portals.⁶ While the reduction of the depth of the portal is unfortunate, such changes are in keeping with similar historic properties in the area including a number presently on the HSFF Register, and many nominated to the register since the removal of the Roque Lobato House (see attachment-Chris Wilson's letter to HSFF, January 19, 2018)). For instance, many of Kate Chapman's highly admired, but eclectic renovations to historic properties such as the Delgado-Hare House, Juan Jose Prada House, and Borrego House include additions of interior hallways/passageways/circulation patterns which deviate from tradition. The Ortiz Houses are almost unrecognizable from their historic character but remain on the HSFF register. The Donaciano Vigil House is a recreation of what *may* have been. Indeed, coveted Spanish Colonial properties in Santa Fe experienced modification throughout time, representing the march of time, addressing the requirements of modern living. Spanish Colonial and Pueblo properties were intended to expand and modify over time to address the needs of enlarging and changing families. The traditional and time-honored cultural practice of bequeathing apportioned sections of buildings and even singular rooms to varying family members, frequently necessitated the reorganization of access points or the addition of passageways. Therefore, the reduction in the width of the Roque Lobato House's portal, was a change at least consistent with the changes over time of like-properties in the area.

Significance of the Roque Lobato House-

The significance of the Roque Lobato House is not limited to its material presence, nor its architectural design. The National Register of Historic Places offers various criteria for listed properties including:

Criteria A—Property is associated with events that have made a significant contribution to the broad patterns of our history.

Criteria B—Property is associated with the lives of persons significant to our past.

Criteria C—Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic value or represents a significant and distinguishable entity whose components lack individual distinction.

Criteria D—Property has yielded, or is likely to yield, information important in prehistory or history.

⁶ Chris Wilson and Oliver Horn. *The Roque Lobato House, Santa Fe, New Mexico*. (Santa Fe, NM: Schenk Southwest Publishing, 2014), 68-69.

Considerations of the significance of the Roque Lobato House in relation to the National Register of Historic Places criteria:

Under Criteria A-

- The Roque Lobato House is associated with the development and operation of the military presidio of Santa Fe including:
 - the practice of granting property in recognition of service to the Spanish garrison;
 - the location of the Roque Lobato House at the northern entry point to the city and its adjacent land containing both a look out, sentry point, and armory in defense of the city.
- The Roque Lobato Land grant is a part of a larger ownership system of land grants in New Mexico, given, bought or sold to persons and forming the basis for land distribution patterns relevant in the present day;
- The Roque Lobato House was used as a model for the campaign for the adoption of “Santa Fe Style” as the primary style of the downtown historic district of the City of Santa Fe.

Under Criteria B-

- The Roque Lobato House is associated with the life of Sylvanus Griswold Morley, a person possessing local, regional, national, and international significance to the history of our past.
 - Locally**, Morley worked in the first contingent of staff of the Museum of New Mexico. He was the primary developer and proponent of the “Santa Fe Style” as the principle identifying style of the city and served on the City’s first Planning Commission.
 - Regionally**, Morley wrote the initial exposition on the components and importance of maintaining indigenous styles of the regional architecture. Through his work at the Museum of New Mexico, Morley also worked on the restoration of the Palace of the Governors, the historic core of Spanish Colonial, Mexican, and American government of the Territory of New Mexico. As the Director of the Museum of New Mexico’s Archeology of Central America Program, Morley worked to collect, document, and preserve artifacts important to the history and prehistory of the southwest region.
 - Nationally**, Morley worked as a one of the most successful espionage agents in the early history of the U.S. intelligence agencies, through his tenure with the Naval Intelligence Office, during the First World War. Additionally, as a scholar Morley was affiliated with both the Peabody Museum at Harvard and the Carnegie Institution, which funded his many archeological excursions into Central America. Morley directed the Carnegie Institution’s Maya Program until 1929.
 - Internationally**, Morley written scholarship, including his book *The Ancient Maya* (1946) and his compendia of translations of Mayan hieroglyphics remain primary authorities on the subject. *The Ancient Maya* is still in publication and is considered a landmark text.

Under Criteria C-While considering the reduction of the front portal of the Lobato Morley House, the home still possesses many of its original and influential characterizes including: its elevated location, originally part of the military garrison of Santa Fe; its general footprint; its adobe construction; and its influential Arts and Crafts Movement interior including wood wainscoting, small elevated living room windows, wood flooring, central living room fireplace, rough-hewn vigas, and decorative detailing.

In conclusion, The Lobato Morley House is a highly important historic residential property in the city of Santa Fe. Its significance is expressed in its relation to the military/government structure of the early Spanish colony, dating to at least 1785. The home was part of the Roque Lobato Land Grant, itself part of a larger land grant system with influence over land distribution and ownership patterns in New Mexico. The home was later used as an archetype for an entire movement, advocating for the use of the Santa Fe Style, as the City’s signature style, with ramifications seen throughout the twentieth century and today. The house is associated

with a figure in American history, Dr. Sylvanus Morley, exhibiting local, regional, national and international significance. And finally, the homes material significance relies on more than a portal, but its placement, construction, craftsmanship, form, and footprint. The home, in its elevated position overlooking the city, has been there since 1785 as a testament to Santa Fe's transformation and endurance. Presently and thankfully, the Lobato Morley House's present homeowners bestow interest and care upon the property and desire its preservation and re-listing on the Historic Santa Fe Foundation's Register of Property's Worthy of Preservation.

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January 19, 2018

Pete Warzel
Executive Director
Historic Santa Fe Foundation

Dear Pete,

Thank you for asking for my thoughts about the potential for the HSFF to replaque the Lobato-Morley House. (I call it that, rather than just the Roque Lobato House because of the equal role that Sylvanus Morley played in the history and physical development of the house.)

I outline the case for it being the most historic house in Santa Fe in the introduction to my co-authored book *The Roque Lobato House* (2014) because of its close associations with both the military presidio in the 18th and 19th centuries, and in its pivotal role in the rise of historic preservation and the Santa Fe revival style in the early 20th century. Whether or not it is the most historic house, it is certainly among the half dozen most important historic houses in the city.

The question of the preservation of a building's historic character also arises in considering any kind of historic designation. You can find a detailed discussion of the preservation and physical changes to the building over the years in my chapter in the Lobato book. The house is in its original location and retains the original massing and Spanish era wooden details, while the arts-and-crafts living room and dining room—key aspects of Morley's restoration of the house in 1912—constitutes one of the very best early Santa Fe revival interiors.

The addition of courtyard walls, other surrounding buildings and paved roads are very similar to the evolving context of most historic Santa Fe buildings. The most important negative alteration was the insertion of a hallway at the back of the deep historic porch in 1978. While this was certainly unfortunate from a

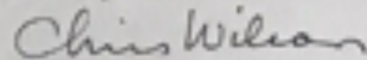
preservation point of view, I suspect that a significant number of your ninety plus
plaqued buildings have seen similar negative changes over time.

Overall, I think the location and exterior appearance of the Lobato-Morley
house along with the well preserved living and dining rooms give a strong sense of
the historical appearance of the house from the late 18th into the early 20th century.

Your HSFF register review committee and board members will have a far
better sense than I of the level of alterations that your plaqued buildings have seen.
However, I think the central role of this house in two pivotal periods in the city's
history along with its considerable degree of preservation qualify it for recognition
by the HSFF.

Please let me know if I can be of any further assistance on this or any other
matter.

Sincerely,



Chris Wilson

Founding Director, Historic Preservation and Regionalism Program

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