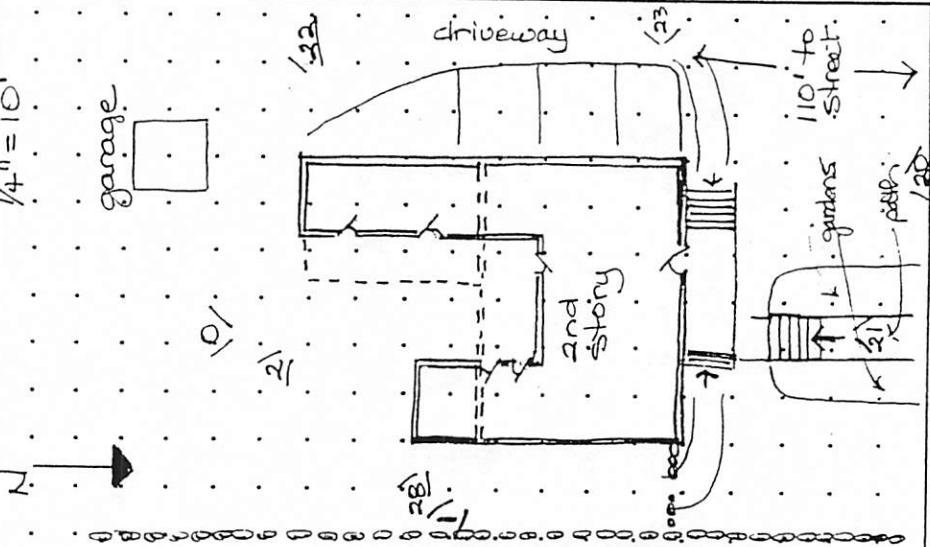


NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993

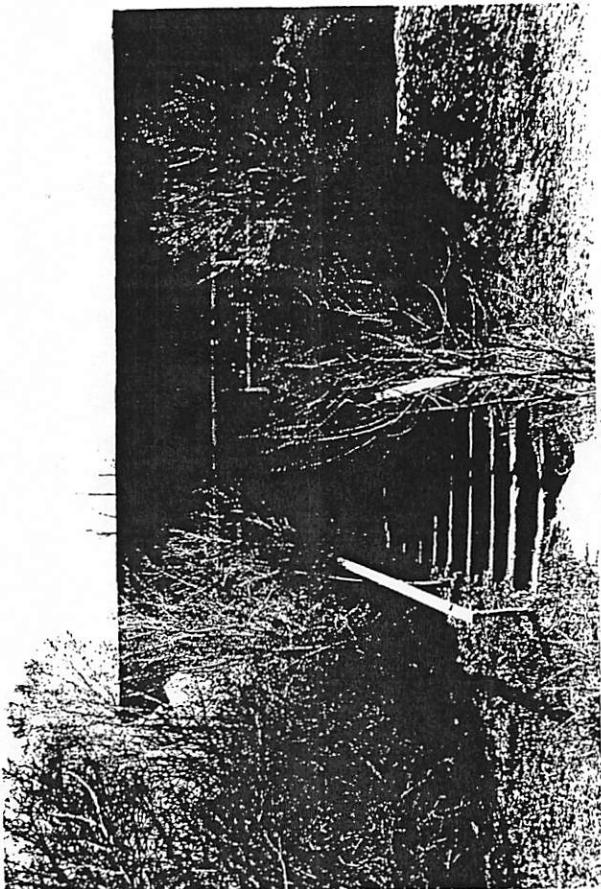
IDENTIFICATION	ADDRESS: 316 E. Buena Vista	ID NUMBER: 051600094
	UTM REFERENCE EASTING NORTHING ZONE 12 13	LEGAL DESCRIPTION: TNSP 17 (N) S RANGE 9 (E) W SEC 25 NW 1/4 SE 1/4
FIELD MAP Santa Fe Historic Structures Survey, 1983-85/1992		
DATE OF CONSTRUCTION: by 1912 (King's) ESTIMATE 1910 ACTUAL SOURCE(S) Wilson family & Cutting family papers		
ARCHITECTURAL STYLE: Prairie	PHOTO	
USE: HISTORIC: residential OTHER _____		
PRESENT: residential OTHER _____		
SURROUNDINGS: residential		
RELATIONSHIP TO HISTORIC SURROUNDINGS: <input checked="" type="checkbox"/> SIMILAR <input type="checkbox"/> NOT SIMILAR		
ASSOCIATED BUILDINGS ON SITE: <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO WHAT TYPE? garage	SITE PLAN	
IF INVENTORIED, LIST ID NUMBER(S) _____		
DEGREE OF REMODELING: <input checked="" type="checkbox"/> MINOR <input type="checkbox"/> MODERATE <input type="checkbox"/> MAJOR replacement of some windows EXPLAIN: on north & south; roof surface not original		
OVERALL CONDITION: <input type="checkbox"/> EXCELLENT <input type="checkbox"/> GOOD <input checked="" type="checkbox"/> FAIR <input type="checkbox"/> DETERIORATED	SIGNIFICANCE	LISTED ON NATIONAL REGISTER OF HISTORIC PLACES? <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> ELIGIBLE <input checked="" type="checkbox"/> CONTRIBUTING <input type="checkbox"/> NON-CONTRIBUTING
BUILDING THREATENED? <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO		LISTED ON STATE REGISTER OF CULTURAL PROPERTIES? <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO <input type="checkbox"/> ELIGIBLE LOCAL DESIGNATION: _____ HISTORIC DISTRICT <input checked="" type="checkbox"/> SIGNIFICANT <input type="checkbox"/> CONTRIBUTING <input type="checkbox"/> NON-CONTRIBUTING

SURVEYED 4/93 BY DB/CS

NEGATIVES WITH NMHPD ROLL # DB1 NEG # 0 TO 2
DB2 # 20 TO 23 & 28

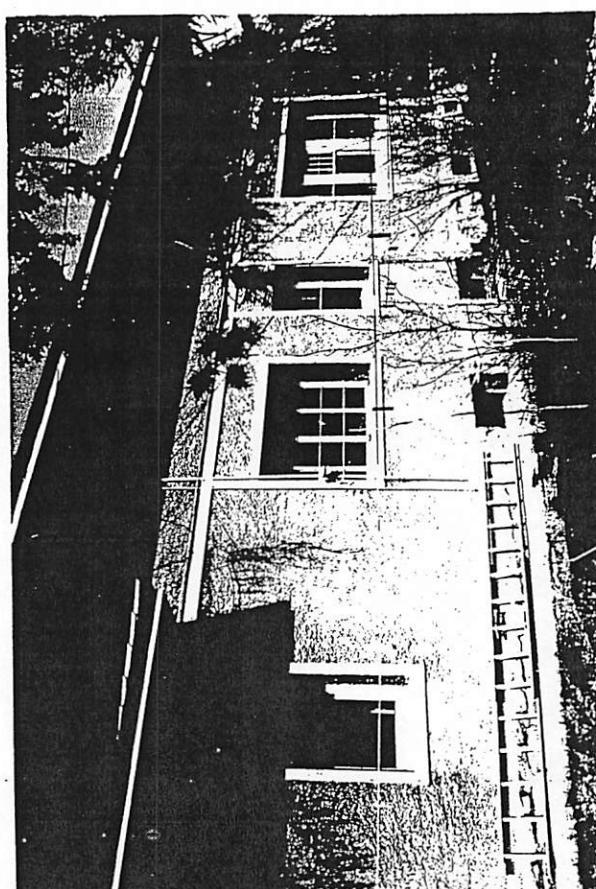
ARCHITECTURAL FEATURES: STYLE, MATERIALS, AND CONDITION	ROOFS & DRAINS	hipped with broad eave overhangs, closed soffits w/ wood plank; metal gutters
	BUILDING WALLS	adobe w/ heavily textured stucco, painted wood trim throughout
	FOUNDATIONS	Stone, raised
	DOORS	10-light wood paired with 24-light wood windows; wood panel w/ wood screens; painted wood surrounds & flat painted wood trim; modern aluminum storm door, N.
	WINDOWS	recessed over concrete sills w/ flat painted wood trim; grouped large lights; 12/1 wood DHWs; groups of 3 lights at 2nd story; attic - paired 8-light casm's
	PORCHES OR PORTALES	N at entry - raised concrete stoop w/ steps to E & W, protected on N by stone facing; portal on south & along E side of wing - T&G ceiling under extended roof, hewn posts
	BALCONIES	
	COURTYARDS	
	FENCES/WALLS	wood/wire fence and many small saplings screen back yard; coyote fence along street and around lot
	ARCH. DETAILS	Full prairie-style detail including dramatic roof, contrasting wood trim, horizontal window groupings.
OTHER		dramatic 3½ story house on raised foundation at top of large site - towers over street
COMMENTS	Now screened from view by fences and many trees. Remnants of formal entry garden visible. House and site neglected but intact. Difficult to photograph.	

ADDITIONAL PHOTOGRAPHS



north elevation

#21

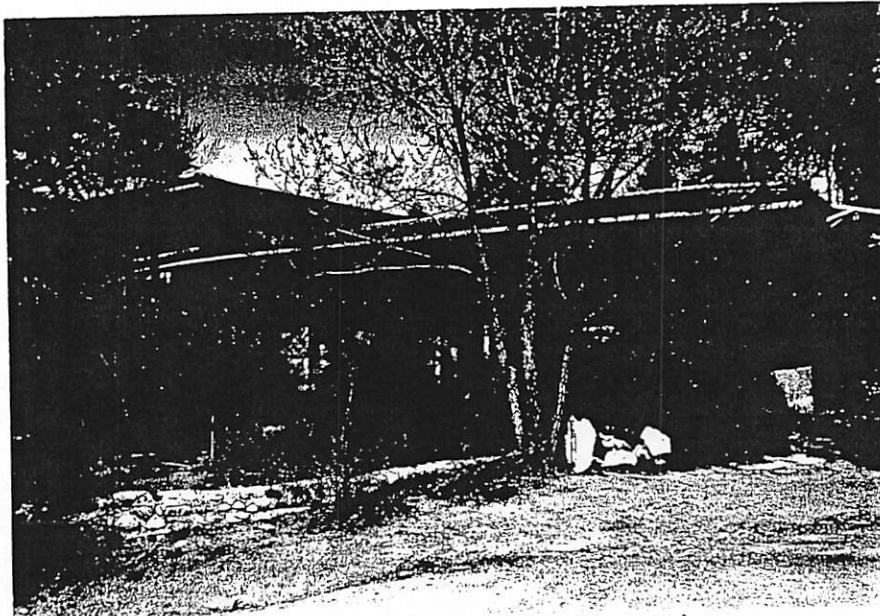


east elevation

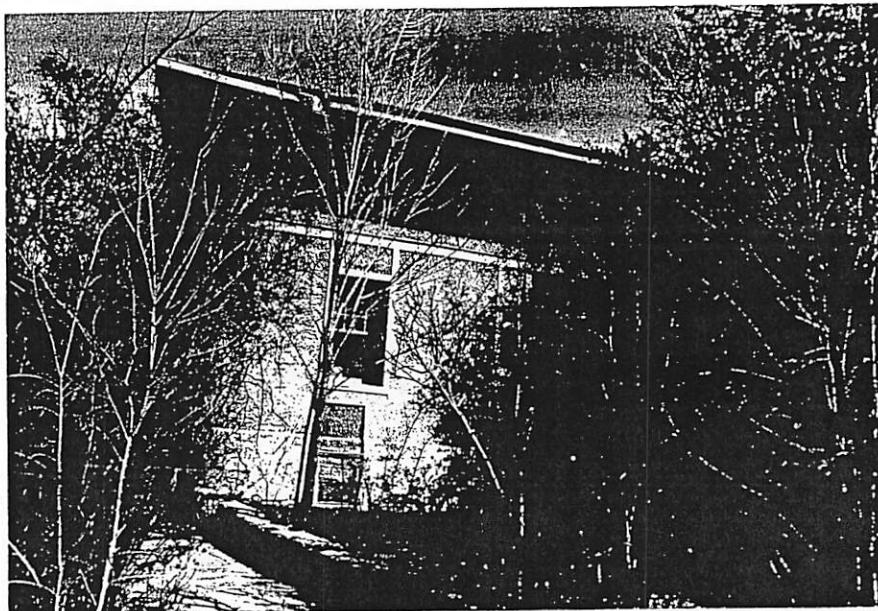
#1

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993 (concluded)

IDENTIFICATION	ADDRESS	ID NUMBER
	316 E. Buena Vista	051600094
	SURVEYED/RESEARCHED	
	DATE 4/93	BY DB



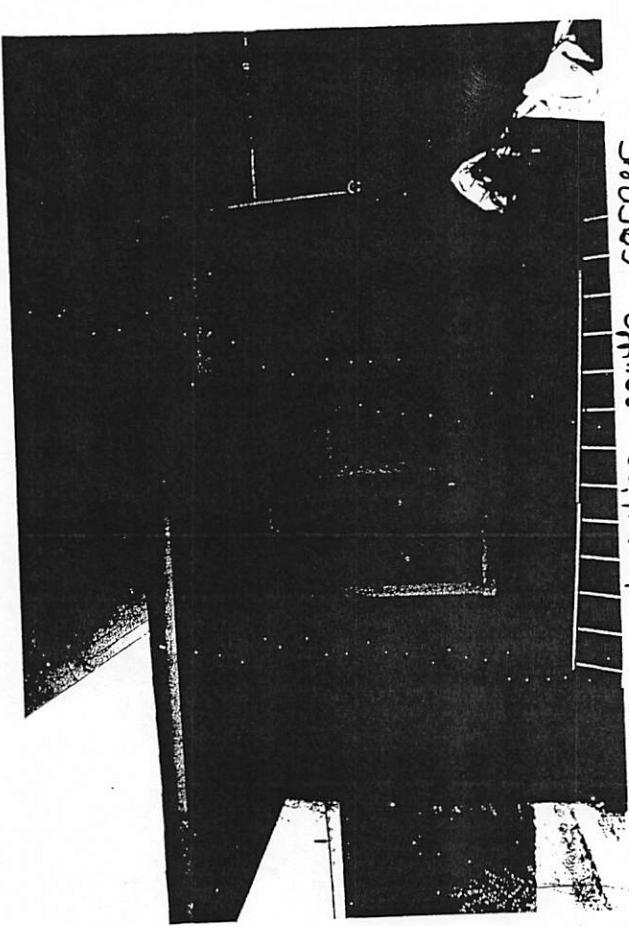
#22 west elevation, south wing



#23 west elevation, north end

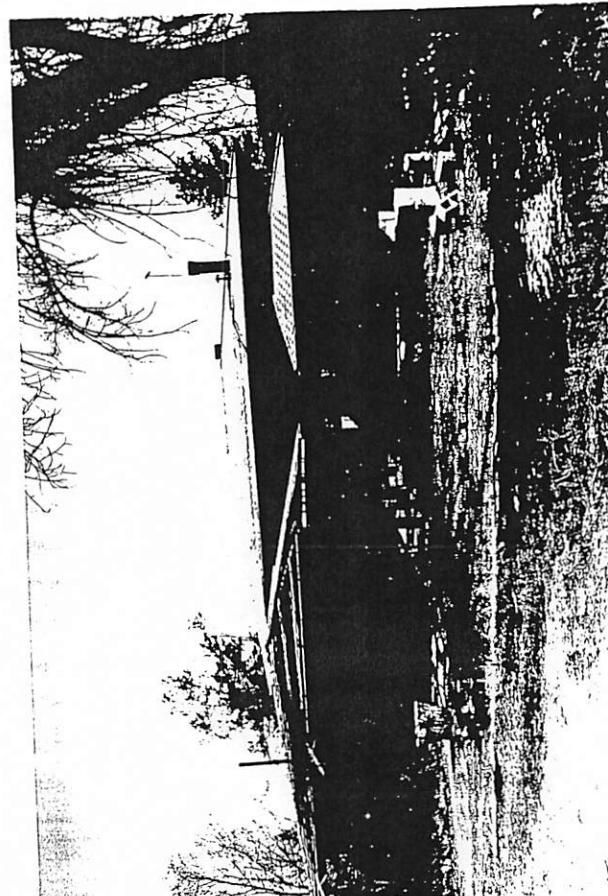
NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993 (concluded)

IDENTIFICATION	ADDRESS 316 E. Buena Vista	ID NUMBER 051600094
		SURVEYED/RESEARCHED DATE 4/93 BY DB



east elevation, south corner

#28



south elevation

#0



#2

south wing from SE

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993 (concluded)

IDENTIFICATION	ADDRESS	ID NUMBER
	316 E. Buena Vista	051600094
	SURVEYED/RESEARCHED	
	DATE <u>4/93</u> BY <u>DB</u>	

NOTES FROM UNPUBLISHED RESEARCH

C. SZE 4/13/93

316 E. BUENA VISTA STREET
FRANCIS CUSHMAN WILSON HOUSE

Wilson bought this property in July of 1909 (L-2:16).

House built in 1910.

Bronson Cutting rented it from Wilson in the fall of 1910 while waiting for his own house to be built. (Bronson Cutting to William Bayard Cutting, October 11, 1910. Bronson Cutting Papers, Manuscript Division, Library of Congress)

A prominent Santa Fe lawyer and oil man, Wilson was born in Winchester, Massachusetts in 1876 and graduated from the Law School of Columbian University (now George Washington) in 1903. He came to NM in 1907 and served as Clerk of the First Judicial District of the Territory of NM until 1909. From 1909 to 1914 he was U.S. Attorney for the Pueblo Indians. Active in Progressive politics, he ran for Congress on the Progressive ticket in 1914 but carried only one county. Wilson entered the oil business in 1938, establishing the Wilson Oil Company. In 1943, due to ill health, he retired from the practice of law and devoted himself to his oil interests. Wilson lived in this house until his death in 1952 and his wife until her death in 1954. Richard Spurrier owned it for a few years in the mid 1950s. Former New Mexico Supreme Court Justice William Federici bought it in about 1958 and owned it for about 25 years.

Alterations: Spurrier replaced small individual panes in long rectangular windows in front and back of living room with a single pane in each.

Large stone fireplace in living room replaced brick fireplace (Federici).

Present roof, said to be asbestos shingles, is not original. Date unknown.

Significance: excellent, unusual example of Prairie style in the region, illustrating brief period of architectural diversity before domination by regional styles. Although neglected, the building has maintained integrity of form and materials. House's dramatic site also well preserved.

ADDRESS: 316 E. Buena Vista

HIST. SURVEY #: 94

(OD = Out of District; M = Moved
DEM = Demolished; N/A = not a building)

NAME:

CITY SURVEY

Area #: 10 Signif. Status: S

(S = Significant; C = Contributing; NC = Noncontributing

REGISTER STATUS (Individual Nominations)

National: N State: N State #: N/A

HSFF: N HABS: N

(OSFT = To be in forthcoming 4th edition of Old Santa Fe Today.
Not covered by a more detailed Bulletin article.)

DOCUMENTATION

SFHS Inventory: Y

NR Nomination: N/A SR Nomination: N/A

HSFF Bulletin: N/A HABS Data: N/A

Historic Photos: Museum: Archives:

Modern Photos: MNM: SRC:

Surveys: Floor Plans: Elevations:

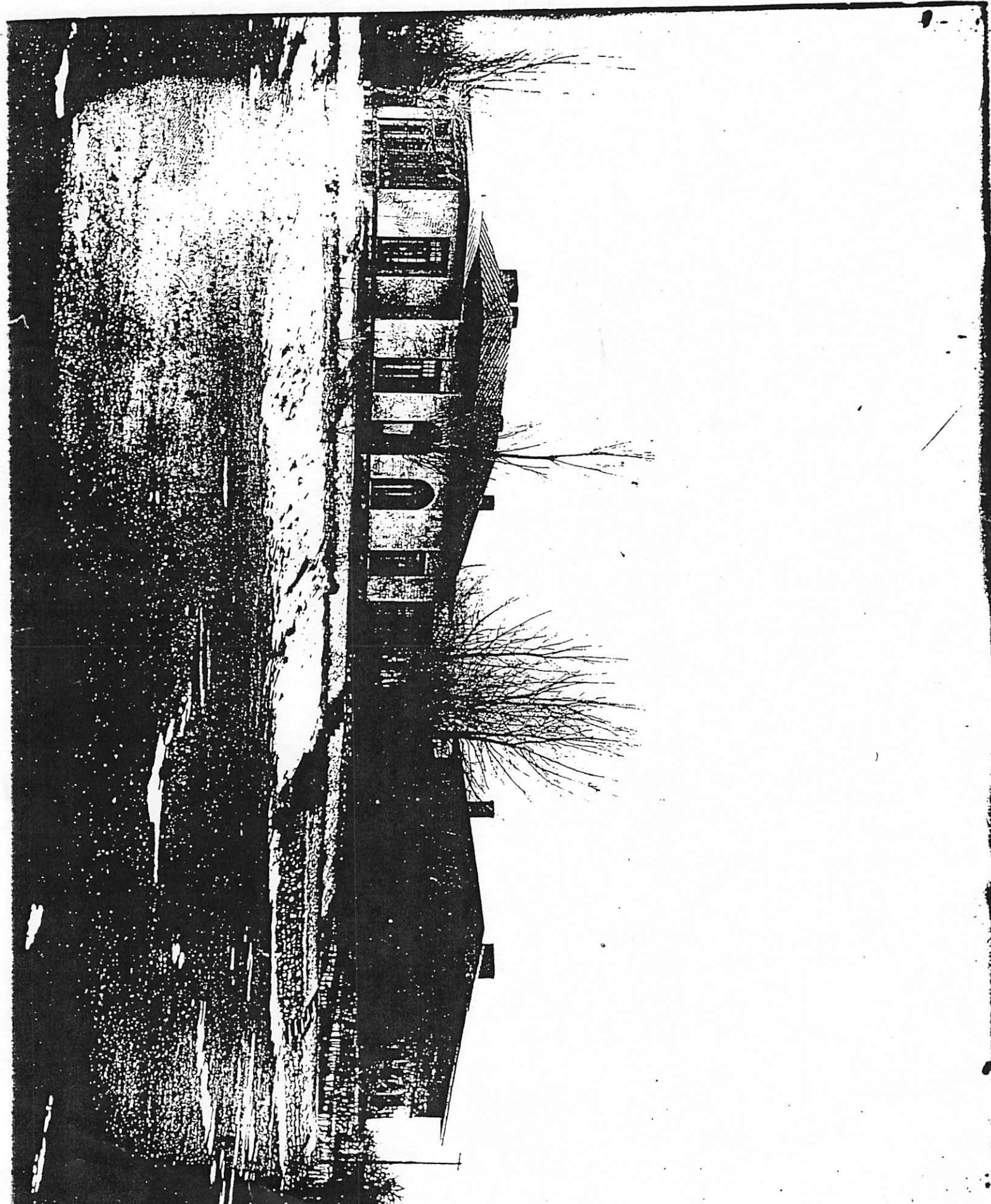
Other: Information sheet on Parker and F.C. Wilson

Bibliography:

Comments:

AM 53119

E. Bjørn
Vista
(right)



TO BE CONSIDERED FOR PLAQUING BY THE HISTORIC SANTA FE FOUNDATION
THE FRANCIS CUSHMAN WILSON HOUSE
316 EAST BUENA VISTA STREET

December 2, 1993

RESEARCHED BY:

Corinne P. Sze, Ph.D.
Research Services of Santa Fe

RESEARCHED FOR:

Board of Directors
Historic Santa Fe Foundation

Floor plans and research assistance by Donna Quasthoff

Photographs by Hope Curtis

Francis Wilson built this Prairie-style, adobe residence in 1910, and it remained his home until his death in 1952. Wilson was a leading member of the New Mexico bar with a large civil practice, a recognized authority on water law and New Mexico land titles, as well as a pioneer in oil exploration and development. Both he and his wife, Charlotte Parker Wilson, participated intensely in civic and social activities of the community. Subsequently, for nearly twenty-five years, this was the home of another prominent attorney, former State Supreme Court Justice William Federici. The house has been little altered from its original appearance, but has suffered serious effects of neglect in recent years. It is worthy of consideration for plaquing both for its association with the Wilsons and as an unusual example of a Prairie-style, adobe house in Santa Fe. As such it is important evidence of a varied, but little understood and largely obscured, transitional period in the years just before the Spanish-Pueblo Revival was adopted as historically appropriate for Santa Fe to the exclusion of most other possibilities.

This distinctive, two-story house faces north from a ridge above the south side of East Buena Vista Street, the second property west of the Witter Bynner House. It is in the shape of a J formed by two one-story wings of unequal length extending south at the back on either side of a placita which is faced on two sides by a portal supported by round, stained posts. There is a partial stone basement on the east end of the house.

The pebbled, gray cement-stuccoed exterior is free of decoration except for narrow, light-green, wooden stripping placed in an unbroken horizontal line marking a division between stories. The same stripping runs vertically up from the sides of doors and windows to meet either the horizontal or, in the one-story sections, the eaves. First-floor windows are predominantly double hung with twelve small panes in the top section over a single pane below. They are, for the most part, inset in multiples of two or three with concrete sills and lining. A flagstone walk extends around the perimeter of the house. Also on the property are a garage with the same decorative wood stripping, a small well house, and a storage building.

The general configuration of two stories with one-story wings is characteristic of the Prairie style as is the predominant horizontal emphasis created low-pitched, hipped roofs; the strong line of overhanging eaves; horizontal stripping; flat wall surfaces; bands of second-story windows; and even an oblong chimney. However, the placement of the one-story wings around a placita and the portal which faces it are derived from local tradition.

The plan of the house is relatively open with high, about ten-foot ceilings. One enters from a small foyer through a simple, square-columned pedestal colonnade into the spacious living room from which the dining room is immediately visible on the left through a wide, square opening. The living room is enlarged by two alcoves, one lined with long fixed windows facing north and the other in the east wall next to the fireplace. A door on the south wall leads outside to the placita.

A fireplace with a reddish, cut-sandstone mantelpiece and a large mirror dominates the living room. There are built-in wooden benches in the entry room, in the north alcove, and along the south wall of the living room. Both the living and dining room ceilings are decorated with dark-stained box beams. In the dining room a wainscoted effect is created by vertical wooden strips placed about a foot apart extending down vertically from a plate rail. On the south wall there is a built-in china cupboard with leaded-glass doors, four drawers, and a recessed mirror. A small, square, brick-lined fireplace without mantelpiece occupies a corner of the dining room.

From the dining room a door leads into a narrow butler's pantry that is lined to the ceiling with glass-doored cupboards. The kitchen, on the other side of the pantry, also has high cupboards. Over the sink are two pairs of metal casement windows. South of the kitchen are two storage rooms side by side. The larger on the east was originally the maid's bedroom; that on the west contained two pantries, one for dry goods and the other further south for the ice box. Two doors in close proximity lead from the placita, one into the kitchen and the other into the west store room. The latter, which today appears superfluous, permitted the ice man to make deliveries without coming into the kitchen.

On the second floor a large central room with cedar closets on one wall serves as a hall, leading to five rooms, one of which is unfinished. Here exposed adobes with cement mortar and wooden framing are visible. Windows are primarily eight-paned casements, in some cases on either side of a fixed pane.

The interior of the Wilson House with its open plan; prominent fireplaces, small paned windows; and extensive use of wood for wainscoting, decorative beams, and built-in furniture expresses the values of the American Arts and Crafts movement and illustrates the style of the period called "Mission."

THE ARTS AND CRAFTS MOVEMENT AND THE PRAIRIE, MISSION, AND SPANISH-PUEBLO REVIVAL STYLES

The Spanish-Pueblo Revival, California Mission Revival, and the Prairie styles were American regional manifestations of the Arts and Crafts movement, which began in nineteenth-century England as a reaction to the effects of industrialization on design. Arts and Crafts reformers decried the lack of individuality of machine products and, in architecture, the artificiality of high Victorian styles in an era devoted to revivalism derived from various historic precedents. They advocated a return to the simplicity of hand work, the elimination of gratuitous decorative detail, and respect for the integrity of materials. In contrast to the unnatural strictures of symmetry and proportion imposed by classical ideals, they favored the functional simplicity of folk traditions and vernacular design, and the authentic solutions to problems ensuing from climate and geography to be gleaned from the work of native peoples or those in distant lands such as the Japanese.

Arts and Crafts ideals spread across America in the late nineteenth and early twentieth centuries and were broadly expressed in progressive politics, educational and social reforms, as well as varied regional architectural styles. These were rooted in the natural environment or local traditions and shared in common a reverence for natural simplicity and a search for a genuine American style not tied to the European past. Examples are the bungalow as a response to climate in Southern California and the Midwestern Prairie-style house as consistent with terrain, both of which represented a radical break with European tradition. The historicizing styles of the Southwest, including the California Mission and the Spanish-Pueblo Revival were based on literally earthborn, "indigenous" precedents said to be the only truly American architecture (ignoring the European, not to say classical, origins of the portico and the arch).

Chicago, an early and important center of Arts and Crafts activity in the United States, was the birthplace of the Prairie style, a unique regional expression, its horizontal lines said to be expressive of the flat expanses of the prairie. Louis Sullivan is regarded as the spiritual father of the Prairie School, and Frank Lloyd Wright its best known practitioner. Though concentrated in the Midwest, the style was spread throughout the country by magazines and pattern books for a relatively brief period of popularity from about 1900 through the First World War. Henry Trost, who had worked in Chicago, designed a few notable examples in the Southwest, including his own home in El Paso and the Spitz House in Albuquerque, both built about 1909. No evidence has been found that Trost was active in Santa Fe.

The California Mission style also spread beyond its place of origin for a brief period. Furthermore, the term "Mission" came to be loosely applied to products of the Arts and Crafts movement, such as furniture, and to a compatible style of interior decor. The most long lived but the least well traveled, that mode now called Spanish-Pueblo Revival was first seen in California and at the University of New Mexico, but flourished in the special intellectual and economic climate of Santa Fe in the teens and twenties.

Arts and Crafts developments were publicized nationally by magazines like House Beautiful, which began publishing in Chicago in 1896. However, Gustav Stickley (1858-1942), a native of Wisconsin who began by designing furniture

under name the Craftsman, probably did more than any individual to promote the ideals of the movement among ordinary Americans. His magazine, The Craftsman (begun in 1901), and the books he compiled from it provided plans and descriptions of inexpensive models which he called "Craftsman Homes," for which academic style was secondary and attenuated.

• Stickley's "Craftsman idea," emphasized simplicity, durability, convenience, and harmony with natural surroundings, and was applied to both the plan and the furnishing of the ideal home. The main rooms were to be as large as possible with plenty of free space unencumbered by unnecessary partitions or over-much furniture. The one large living room was entered directly from the entrance door or from a small vestibule. A sense of intimacy was created with inviting nooks and corners; the warmth of wood was abundantly exploited in wainscoting and numerous built-ins, such as seats, cupboards, bookcases, and sideboards which also obviated the need for excessive furnishings. To counter what were believed to be the destructive effects of industrialism on the family, the dining room was emphasized as an important family meeting place, and a fireplace, representing the familial hearthstone, was central to the living room. The house was to be open to a garden which was an important link with nature.

FRANCIS CUSHMAN AND CHARLOTTE PARKER WILSON

Wilson first came to New Mexico in 1907 as a young lawyer from Washington, D.C. where he had attended law school, joined the bar, and begun his professional career. He was born in 1876 in Winchester, Massachusetts, a suburb of Boston, one of eleven children of John Thomas Wilson and Pleasantine Cushman. His father, a Harvard trained lawyer from an old Boston family, had risen to the rank of major (brevet) in the Civil War; his mother was a lineal descendant of the Reverend Robert Cushman, who was responsible for the outfitting of the Mayflower and Speedwell, and arrived at Plymouth in 1621.¹

Wilson was a member of the Harvard class of 1898 but volunteered for the Spanish American War in the spring before graduation. In 1903 he received an LL.B. from the Law School of Columbian University (now George Washington University) in Washington, D.C. After working in the District of Columbia for three years, he was sent to New Mexico at the request of a special assistant to the Attorney General. On July 27, 1907, he became the first nonresident of the territory to hold the position of clerk of the First Judicial District, replacing A.M. Bergere.²

In 1909 he resigned the clerkship to accept the position of U.S. attorney for the Pueblo Indians and entered into private practice in partnership with Richard H. Hanna, a relationship which continued until Hanna was elected to State Supreme Court in 1913. That year Wilson was elected president of the New Mexico State Bar Association and admitted to the bar of the United States Supreme Court.

1. Reeve, History of New Mexico III (1961): 10.

2. Santa Fe New Mexican, August 1, 1907; Curry, Autobiography (1958): 196-199; Wilson, "Autobiography," (n.d.): 1-2.

3. SFNM, August 10, 1909; Twitchell, Leading Facts IV (1917): 102-3; Twitchell, Old Santa Fe (1925): 480; Coan, History of New Mexico (1925): 239.

As attorney for the Pueblos, he came to state and national prominence defending Indians rights before Congress. In 1913 he participated in the the U.S. vs. Sandoval, the case in which the Supreme Court ruled that the Pueblos Indians had been subject to federal guardianship since 1848 and therefore could not legally dispose of their lands without federal approval. Thus were brought into dispute lands within Pueblo grants that had passed out of Indian ownership. In 1922 the infamous Pueblo Lands Bill was introduced by Senator Holm Bursum of New Mexico, the effect of which would have been to give most of the disputed claims to non-Indians.

Later, when no longer U.S. attorney, Wilson helped defeat the Bursum Bill in the employ of several groups, including the New Mexico Association on Indian Affairs, a group formed in Santa Fe for that purpose. He testified before congressional committees on behalf of the Indians and drafted a substitute bill that called for creation of a special board to arbitrate conflicting claims and award title in those cases which could be settled without going to court. Although Wilson's role in the case was curtailed after a bitter break with Indian-advocate, John Collier, over Collier's refusal to recognize the validity of any non-Indian claims, the Pueblo Lands Board was created by the Pueblo Lands Act of 1924.⁴

An early supporter of Theodore Roosevelt, Wilson had followed him into the Progressive party, and years later still believed him to have been the greatest president after Washington and Lincoln. In the fall of 1914, he resigned the position of U.S. attorney for the Pueblos to run for Congress on the Progressive ticket, but carried only Sandoval County in this his sole venture into elective politics. He continued to support the progressives, however, and served as a delegate in 1916 to party's National Convention in Chicago.

Nevertheless, like many Republican progressives, Wilson's reformist impulses did not extend to supporting the New Deal policies of Democrat Franklin Roosevelt, to whom he was implacably opposed. Herbert Hoover, defeated by Roosevelt in 1932, was a personal friend whom Wilson continued to support as "the greatest and ablest man in public life." On trips to California he visited Hoover and when Hoover traveled by cross-country train Wilsong would meet him at Gallup and ride the train to Raton so the two could talk.⁵

Wilson held numerous appointive offices. In 1917-18 he was a member of the State Tax Commission, appointed by Governor Lindsay. In 1927-1932 he represented New Mexico on the Colorado River Compact Commission, of which he was secretary, and in 1928-1932 on the Rio Grande Compact Commission. President Hoover, appointed him as the only member-at-large on the Commission for the Conservation and Administration of the Public Domain in 1929-31. He was named a member of the committee of the Chamber of Commerce of the United

4. Kelly, "John Collier" New Mexico Historical Review (January 1983): 9-31.

5. Wilson, "Autobiography," (n.d.): 2.

6. Watson interview; Wilson to Jess Hawley. Letter: August 19, 1935. Frances Wilson Papers, File #1830. State Records Center and Archives.

States to report on interstate compacts in 1936.⁷ A recognized authority on Pueblo land questions, the public domain, and interstate compacts, Wilson published numerous articles both in law journals and popular magazines.

In about 1932, after practicing law alone for some years, he formed a partnership with former New Mexico Supreme Court Justice, John C. Watson, and later with his son, John T. Watson, in the firm of Wilson and Watson. In private practice, Wilson worked in the full range civil law, handling such areas as estates, bankruptcy, divorce, taxation, insurance, corporate law, natural resources, and real estate development. Among his many clients were Bronson Cutting, Amelia Elizabeth and Martha White, the Misses Brownell and Howland, Mary Austin, and Margretta Dietrich.

In the 1920s Wilson was the secretary-treasurer of John Evans' Flying Heart Development Corporation which purchased the Don Diego addition and for a time owned the Edwin Brooks House just east of El Zaguan. A much larger, more successful venture was the De Vargas Development Corporation in which he held a one third interest with the White sisters. Using their financial resources and his expertise, the three acquired and subdivided the extensive, unconfirmed De Vargas grant in southeast Santa Fe. Roads and bridle paths were put in and restrictions placed on the placement, size, and style of construction. Wilson was responsible for naming Camino Rancheros, Camino Corrales and renaming their part of College Street, "Santa Fe Trail."⁸ Much of the land was made available for development and some reserved to protect the Whites' estate (now the School of American Research). Francis Wilson and the White sisters donated a large tracts of land for the Laboratory of Anthropology, the Museum of International Folk Art, and the United States Regional Park Service building.

In 1938 Wilson entered the oil business. Having struck large quantities of oil on leases in Lea County, he organized the Wilson Oil Company of which he was president. He soon became a recognized expert in petroleum geology and in the management of petroleum industries and was appointed to the executive committee of the Independent Oil Association of America.¹⁰

In the spring of 1942, because of poor health, he retired from the active practice of law and devoted himself solely to oil interests. His law library and book cases were given to the University of New Mexico to become nucleus of the Law School library.¹¹ Wilson's law offices had for many years been located upstairs on the east side of Sena Plaza, across the alley from the old County Court House (now the Coronado Building). In 1981 his long lost professional papers were found by workmen cleaning out the basement of Sena Plaza. This extensive collection (the inventory alone occupies nearly 100

7. Wilson, "Autobiography", (n.d.); 2-3; Twitchell, Leading Facts IV (1917): 102-3; Who's Who in New Mexico. 1937; Reeve, History of New Mexico III (1961): 10-11; SFNM, January 17, 1952.

8. Plaques by the Foundation in 1989.

9. Wilson to A. E. White. Letter. October 30, 1929. Francis Wilson Papers, File #1348. State Records Center and Archives.

10. Dickson, "Professional Life," New Mexico Historical Review (1976): 50; Reeve, History of New Mexico III (1961): 10.

11. SFNM, March 17, 1952; Watson interview.

pages) is now available to researchers at the State Records Center and Archives and is a unique resource on the various areas of Wilson's involvement.¹²

In 1902 Wilson married Charlotte Lansing Parker, who was descended from an old Virginia family which included a member of the 1784-1785 Continental Congress and two governors. The Wilsons had two children, Frances (Mrs. Millard S. Peabody) and Parker Wilson. The latter, trained in law, resigned from the position of vice-president of the Guaranty Trust Company of New York to return to Santa Fe in 1952 after his father's death to assume the presidency and management of the Wilson Oil Company.

Mrs. Wilson was a leader in local and state charitable and political activities. The list of her memberships and offices in various organizations is said to have filled two typewritten pages. Before the era of public welfare, she helped establish a program to care for underprivileged children and the aged. From this beginning evolved the State Welfare Department. She served as president of the State Board of Public Welfare, was chairman of the Santa Fe Woman's Club, active in the Woman's Republican Club, and more than once chairman of the governor's inaugural ball. In 1936 she ran for the State Senate.¹³

She rose to state-wide and national high office in the Daughters of the American Revolution, as local and state regent and vice president general of the fortieth Continental Congress in 1931, becoming the first national officer from New Mexico. In 1925 she was instrumental in the selection and adoption of the present New Mexico state flag, which was designed by Harry Mera and supported by the DAR. Called from a sickbed to testify on the flag's behalf, she did so successfully, though in her hurry to get to the capitol she put her dress on backwards.¹⁴

Both Wilsons were prominent in the cultural activities of Santa Fe. For example, she was an organizer of the Library Association, a founder and chairman of the Women's Museum Board, and a trustee of the Laboratory of Anthropology. Francis Wilson was an organizer of the Fiesta and was president of the Community Theater Association organized by Mary Austin in 1918.¹⁵ He was an incorporator and trustee of the Indian Arts Fund, the collections of which eventually went to the Laboratory of Anthropology. He served on the managing board of the School of American Research and the Lab, for which he had donated the land. It was said at his death, "Fifty years from now, the area surrounding the Laboratory will stand as a silent tribute to Francis Cushman Wilson and other unselfish people who helped make Santa Fe what it is - a wholesome and exceptionally attractive place in which to live."¹⁶

12. Miller, "Professional Papers," 2-8; 23-24.

13. El Palacio (February 1954): 49-51; Reeve, History of New Mexico III (1961): 11; SFNM, January 27, 1954.

14. EP (February 1954): 50; SFNM January 27, 1954; Peabody interview.

15. EP (December 21, 1918): 351.

16. EP (March 1952): 91.

HISTORY OF THE PROPERTY

In July of 1909 the Wilsons purchased property bounded by the Acequia Madre on the north in an area known as Buena Vista Heights on Capitol Hill.¹⁷ Buena Vista Street would be officially opened in 1911, after a long struggle with the property owners, at a cost of \$225.00 for the section east of Don Gaspar.¹⁸ H.H. Dorman lived next door on the east in a home he had built not long before. The land, actually the eastern half of the Cross Orchard, was bought from Adeline R. Keachie, in whose family the western portion, which already contained a dwelling, still remains.

Cross was a newspaper man who had died in 1903 at 47 years of age from a fall into the basement of the Catron Block. He had come to New Mexico in 1881 as a reporter for the Daily New Mexican where he became city editor and then editor from 1894 to 1896, years of Democratic control, resigning when the paper returned to Republican hands.¹⁹ In 1887, he had purchased from Luis Rivas at least the part of the tract on which there was a three-room house.²⁰ It is said that the lilacs and pear trees on the property are of the same varieties as those planted at the Bishop's Lodge and that the orchard had some connection with Archbishop Lamy - such as, that it was owned by his gardener, or was planted by Catholic brothers who were orchardists.²¹ It has not yet been possible to document a connection with Lamy or the Catholic church.

In 1907 the widow of George H. Cross sold the house and land to Mrs. Keachie²² who had come to Santa Fe with her daughter, Hope Wiley, and family because of Mrs. Wiley's tuberculosis. After Hope Wiley's death, Keachie served as guardian of her four grandchildren, in which capacity she purchased the entire Cross property. The oldest of the daughters, Gladys, married a man named Gilmour and eventually came into possession of the western portion of the property. Her daughter, also Gladys Gilmour, lives there today and her granddaughter, Blair Cooper, was interviewed for this research.

The Wilsons built a large house on the property in the summer of 1910.²³ According to their daughter, they did not have an architect, a luxury that was beyond their means; nor would they have had any notion of the Prairie style. Rather Charlotte Wilson knew what she wanted and worked with the contractor, taking inspiration from the home H. H. Dorman had built next door. The design satisfied her desire for a pitched roof with wide overhangs (to avoid the problems of a flat roof ^{and} gutters), two stories, and a modern look combined with historical feeling.²⁴

17. Santa Fe County Deeds, N-1:252; SFNM, [July 1909] undated clipping in H.H. Dorman scrapbook. Museum of New Mexico History Library.

18. SFNM, June 17, 1911.

19. SFNM, June 1, 1903.

20. Cooper interview.

21. Cooper interview. Peabody letter.

22. Santa Fe County Deeds, N-1:252.

23. It was apparently not there when the census taker came by on April 15, 1910 (United States Census, 1910), but was ready for occupancy the following October.

24. Peabody interview.

Dorman, who is sometimes credited with designing the Wilson house, had come to Santa Fe for his health in 1901. In the decade just before the ascendance of the Pueblo Revival, he built a number of houses for rent and sale. In 1911 he sold the house next to the Wilsons to Flora Conrad and built the Craftsman-style house on College Street and Camino de las Animas where he continued to live for the rest of his life. Little is known about Dorman's other houses or the specific sources of his designs. The floor plan of the Wilson House strongly resembles that of a two-story house that he built, which Bronson Cutting considered in the summer of 1910 when he was looking for a house,²⁵ and both share a similarity with the plan of Gustav Stickley's Mission prototype.²⁶ (See attachments)

In the fall of 1910 the Wilson's, who were living in leased quarters on Johnson Street, rented their newly built home to Cutting while his own was under construction.²⁷ They were happy for the extra income, and Cutting - a wealthy fellow Republican Progressive and Harvard man suffering from tuberculosis - after an exhaustive search found the Wilson's house the only possibility in Santa Fe large enough to suit his needs which included multiple bedrooms, bathrooms, and accommodations for servants. Cutting added a third bathroom at the south end of the west wing (Bath #2 on floor plan) and had that end of the portal enclosed with screen and canvas curtains to create the sleeping porch then deemed essential to the TB cure. He also installed a system of bells for servants.²⁸

When the Wilsons finally moved in, the color schemes of the living and dining rooms were coordinated with their furniture. The living room beams were walnut stained and the walls light tan to accompany mission-style furniture. The mantelpiece, as remembered by Frances Peabody, was red brick with a walnut-stained mantel and walnut strips surrounding apricot-colored, plastered panels above. In the dining room, the beams and wooden strips creating the effect of a wainscoting, the built-in china cabinet, and all woodwork were painted dull black to match the color of the dining room furniture, consisting of a sideboard with long mirror, two china closets with leaded glass doors, a serving table and a dining table with eight chairs.²⁹

Plates rested on top of the plate railing; beneath it the panels between the wainscoting strips were painted blue, above it the wall was an apricot color and the ceiling a lighter apricot. The inset panels on either side of the dining room fireplace were painted with stylized hollyhocks. Lighting was provided by square electric fixtures made from pieces of stained glass hung from the box beams by black metal chains and side lights of the same shape

25. Cutting to Mamma. Letter. July 13 [1910]. Bronson Cutting Papers. Manuscript Division, Library of Congress.

26. The first house designed in the Craftsman Workshops and published in The Craftsman in 1904. Stickley, Craftsman Homes (1969, orig. 1909): 9.

27. Cutting to Papa. Letter. Oct. 11, 1910. Bronson Cutting Papers. Manuscript Division, Library of Congress; Peabody interview; Peabody to Sze. Letter. February 2, 1993. The house Cutting built was plaqued by the Foundation in 1987. Sze, "The Bronson M. Cutting House," HSFF Bulletin (1988): 2-11.

28. Peabody interview; Peabody to Sze. Letter. February 2, 1993.

29. Ibid.

attached to the wall with black metal rods. The hardwood floors were a source of pride and always kept waxed. A blue rug graced the dining room floor, Navaho rugs (replaced with Orientals in the 1930s) the living room.³⁰

The Wilsons were very social and loved to dance and Mrs. Wilson was a famous cook. Once a year she organized a dance with her neighbor, Flora Conrad, possibly to raise money for one of her projects. Both houses would be open and decorated and the furniture removed from the Wilson dining room to enlarge the dance floor. The casement windows on the portal side of the living room would be open and Japanese lanterns hung in the pear tree in the placita.³¹

Charlotte Wilson was one of Santa Fe's outstanding gardeners. The sloping land was terraced and irrigated by a unique system of sluiceways which took water from one level to the next. In addition to the remains of the old orchard, including apple, pear, plum, and one very large apricot tree, there were roses, lilies, nasturtiums, and so on in the placita, garden vegetables at the back of the yard, on the west side different berries, and a thick stand of currant bushes on³² the house side of the Acequia Madre, which ran along the front property line.

The house and gardens were included on tours of Santa Fe's finest homes such as a Santa Fe Garden Club tour for 50 Albuquerque women, which also featured such Santa Fe showplaces as El Zaguan,³³ the Carlos Vierra House, the garden and studio of Sheldon Parsons,³⁴ Katherine Stinson Otero's home, and the gardens, chapel and library of the Misses Martha and Elizabeth White.

The Wilsons lived at 316 East Buena Vista Street until their deaths; Francis Wilson on January 17, 1952 and his wife on January 27, 1954, two years later nearly to the day.

The house was sold in about 1956 by the Wilson heirs to Richard R. Spurrier, a geologist, who lived there only a few years. From 1958 to about 1980 it was the home of the family of William R. Federici, a New Mexico Supreme Court Justice for nearly ten years. Federici was born in 1917 in Cimarron, New Mexico, to Italian immigrant parents from Tuscany. He received a law degree from the University of Colorado at Boulder in 1941, served as Assistant Attorney General of New Mexico, and joined the firm of Seth and Montgomery (later Seth, Montgomery, Federici & Andrews) in 1948.³⁵ He served on the State Supreme Court from 1977 to 1986, in 1984-1985 as Chief Justice. After the Federicis sold the house it became rental property, housing for a time St. John's College students.

The house has been little altered. The asbestos-tile roof, suggestive of the Mission style, is not original but was added at an unknown date. The exterior wood trim was formerly painted a darker green. The fixed, single-pane living room windows in the north alcove and on the south wall over the

30. Peabody to Sze, Letter. February 2, 1993.

31. Ibid.

32. Peabody interview; Peabody to Sze, Letter. February 2, 1993.

33. All plaqued by the Foundation.

34. SFNM, July 8, 1933.

35. Reeve, History of New Mexico III (1961): 488-9.

built-in bench were changed by the Spurriers from casements with many small panes. The large stone living room mantelpiece was built by Rudy Rosales of sandstone from Loveland, Colorado, for William Federici, over the original simple brick mantelpiece.³⁶ At an unknown date metal casements on the east wall of the kitchen replaced wooden, vertical sashes. Four original light fixtures that hung from the living room beams are gone as are the Wilson's interior color schemes. The wood floors were covered with now worn carpeting by the Federicis. Terracing and trellises are still in evidence, but the once sumptuous gardens are gone along with the cedar fence, and gate (both trimmed in dark green) along the front of the property.

The present absentee-owner is seriously neglecting the house. The roof has been allowed to leak unchecked for a number of years. Water damage is apparent in the downstairs hall and has rendered one bedroom on the first floor and one on the second uninhabitable. Nevertheless, the greater part of the house appears sound and is being rented to a number of tenants who appear to have a sincere interest in the history and the future of the building.

The Wilson House is a significant cultural resource both for its associations with the Wilsons and for its place in the history of Santa Fe architecture. Its predominant Prairie style, Spanish-Pueblo Revival elements, and Craftsman, Mission-style interior were ultimately all responses to Arts and Crafts sensibilities. It provides a rare illustration of the versatility of adobe and the diversity of Santa Fe architecture in the transitional years before the Spanish-Pueblo Revival achieved the hegemony enjoyed to this day.

36. Federici interview. Federici believes that the original fireplace is under the sandstone.

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Watson, John T., 11/24/93. (Francis Wilson's former law partner)

**DON GASPAR
ARCHITECTURAL
HISTORIC SURVEY**

**PREPARED BY
ELLEN THREINEN ITTELSEN
LINDA TIGGES**

CITY OF SANTA FE, 1983

Though the Flora Conrad house has had its entrance off Berger Street since the 1970s, the house and its extensively landscaped grounds are part of the Buena Vista streetscape. The house (#112, photo 36) was built sometime before 1912 by Flora Conrad, listed in the 1915 merchants directory as a capitalist, probably meaning an investor. Photo 36a shows the house as photographed by Jesse Nusbaum in 1912. Ford Ruthling, artist, now owns the house.

Photo 36

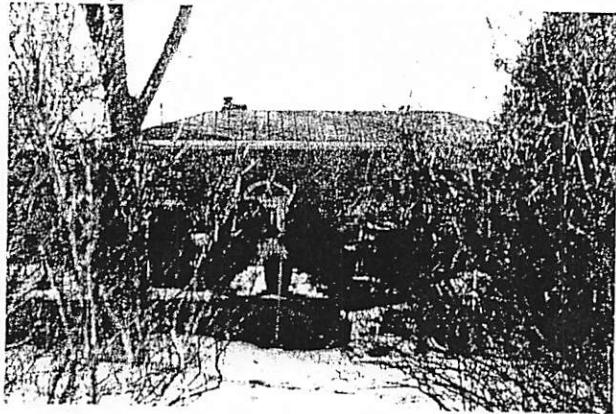


Photo 36A



To the west of the Conrad House is another of the district's more significant structures (#94, photo 37). The Francis C. and Charlotte Wilson House was built before 1912. It is one of the few examples of the Prairie Style in the neighborhood. Its features include a broad hip roof, second story windows immediately below the eaves, and sill courses. Many of the house's details are obscured by dense, overgrown vegetation. Francis C. Wilson, a prominent attorney, was a Harvard law graduate who held the office of attorney for the Pueblo Indians 1909-1914. He was also Clerk of the First Judicial District Court in 1907 and an unsuccessful candidate for Congress in 1914. Over the years he became an authority on land grants, titles, and claims, particularly of the Pueblo Indians. Wilson lived in the house until his death in 1954.

Photo 37

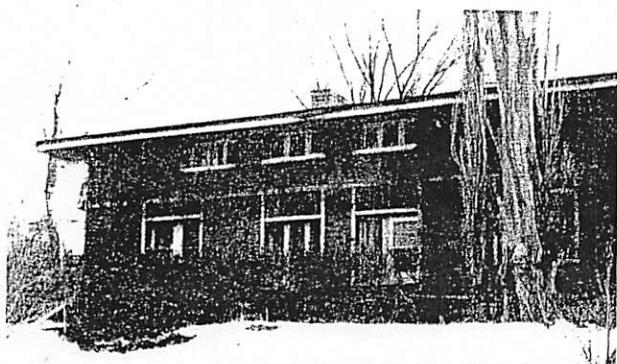


Photo 38

