

Survey Updates and National Register Eligibility Determinations of Eligibility


Photo	Resource # Address Name	Capsule History	NRHP Recommendation
West Palace Avenue Corridor			
	<p>1 116 Lincoln Avenue Edgar Lee Hewett Residence/New Mexico Department of Cultural Resources: Museum Resources</p>	<p>Before the Alfred M. Bergere home was modified, Kenneth Chapman took this old military house on Lincoln Avenue and dressed it up in the then-developing Santa Fe style. Like the Bergere house, this building began in 1870 as officer housing and featured a cross-gabled, story-and-a-half plan. Frank Springer, a prominent attorney and supporter of the School of American Archaeology, acquired it in 1916 and turned it over to the school's director, archaeologist Edgar Lee Hewett. Hewett gave its redesign to his assistant, Chapman, as a project. Chapman — an artist, surveyor, and Indian pottery expert — had some experience. He had won the 1913 “New-Old” design contest, an event to spur the “new” Santa Fe style. Unlike his winning design three years earlier, which had little fenestration and no <i>portal</i>, Chapman introduced a porch and projection cut with a band of casement windows. He added an undulating, almost Mission-style parapet like his earlier design. Besides advertising the new mode, it hid the cross gables of the original house, which remained (and still do). Hewett, a protean figure in Santa</p>	<p>Eligible Individual Criterion A, B, and C</p>


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		<p>Fe's cultural history, lived in the home until his death in 1946. Since then, it has been shorn of some of its details — mainly its vigas — but otherwise, it remains intact and communicates the short-lived "New-Old" paradigm.</p>	
	<p>2 107 West Palace Avenue New Museum of Art on the Plaza/St. Francis Auditorium</p>	<p>What started as a commission for the owner of a predatory mining supply business, over ten years and two iterations, the pinnacle of the mission church-style revival in New Mexico. Architect Isaac Hamilton Rapp had been approached by C. M. Schenck, president of the Colorado Supply Company, to design a new warehouse in Morley, Colorado. He wanted it to look like Acoma's San Estevan del Rey Mission Church. The showy store opened in 1908, becoming the Southwest's answer to the California mission style. The design was reprised in 1915 for the Panama-California Exposition in San Diego as the "New Mexico Building," highlighting the state's history and culture. National papers noted that it had "successively elucidated" New Mexico's Spanish past. The same design, but much more fleshed out, came to Santa Fe in 1917 as the state's first dedicated art gallery. Designed again by I.H. Rapp, W. M. Rapp, and A. C. Hendrickson Architects, its block-long south façade mimicked the Acoma church's double towers and lower placita wing. Unlike the original, it stuck</p>	<p>Eligible Individual Criterion A and C</p>


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		<p>the choir loft on the exterior as a bridge over the entrance to St. Francis Auditorium. The rest of the building represented a composite of five other Franciscan mission churches. Architectural historian Talbot F. Hamlin called it a “bold adaptation of forms developed from Indian pueblo sources by Spanish missionaries.” It inspired several buildings in Santa Fe, including the U.S. Post Office and the Cassell Building, and even a house. At its opening in 1921, the local paper proclaimed the Cassell Building had “nailed down” the Santa Fe style. But the twin tower motif was short-lived, and the Cassell building was demolished. Today, the New Mexico Museum of Art is the best example of the Franciscan mission revival in the Southwest.</p>	
	<p>3 123 West Palace Avenue New Mexican Printing Company/Bishop Building/Manitou Galleries</p>	<p>Erected of brick and concrete in 1912, this commercial building received a revival makeover in 1937, completely altering its appearance. The roughly 48' x 86', two-story rectangular structure sits at the northwest corner of West Palace Avenue and Sheridan Street. It presents a symmetrical façade graced by a double-story Territorial-style porch to the street. The street level shows a centered entry bracketed by large wood display windows. In 1937, its owner, Jesus M. Baca, worked with designer R. C. Riley to remake the building in the Territorial style. The redesign featured a two-tiered</p>	<p>Eligible Contributing Criterion A and C</p>


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		<p>porch. The ground-level portico and upper balcony continued along Sheridan Street. In 1943, it was remodeled again and turned into offices after the New Mexican Printing Company moved to a new location. Part of the work included removing the porch and balcony on Sheridan Street. It was renamed the Bishop Building to reflect its owner, Carl A. Bishop, a prominent realtor. One of its tenants included an office of the Manhattan Project. It remained an office building until the late 1980s, when it was converted into a gallery.</p>	
	<p>4 125 West Palace Avenue Vic's Dispensary-Unique Beauty Shop/ Artists' Co-Op Gallery/Sorrel Gallery</p>	<p>This stepped-back commercial building was erected in the 1940s and, for many years, held a beauty salon and a liquor store. In the 1990s, it was altered into a single storefront and a second story was added. Built of brick, it originally had angled display windows and separate entry doors topped with transoms and shaded by a canvas canopy. Each had a neon sign. The right side, 125, contained Vic's Dispensary, owned by its namesake, Victor G. Sebastian, the son of Italian immigrants; the left, 127, held the Unique Beauty Shop, operated by Jewel Fones. It became the Artists' Co-Op Gallery in 1972, the first art cooperative in Santa Fe. At this point, the 127 address disappeared. It experienced several significant alterations in the 1990s, bringing to its current two-story height and faux territorial appearance.</p>	<p>Not Eligible</p>


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	<p>5 a- 129 West Palace Avenue Curtin Building Native Market/Hecho Gallery</p>	<p>In better shape than its neighbor to the east, the Curtin Building, holding 129 and 131 West Palace Avenue, was erected in the 1920s of hollow clay tile. The 129 storefront has large plate glass windows resting on low bulkheads. The glass angles back to the entry, which holds a ¾-light wood door crowned by a clear transom. The roof steps back to an upper parapet. In the 1930s-40s, it showcased the Native Market. Underwritten by Leonora Curtin, it was a marketplace for goods produced by the local Hispanic artisans. Curtin, a founder of the Spanish Colonial Arts Society, hoped it would be a “co-operative enterprise to foster the many old arts and crafts which are the natural heritage of the country from early Spanish days.” It opened in 1934 and offered weavings, furniture, embroidery, and wood carvings. Curtin invited local cooks to sell traditional, homemade food — enchiladas, tortillas, biscochitos — from booths inside the building. She later installed a community kitchen in the store. The market was novel for its time, and along with New Deal programs, it helped revive traditional Hispanic arts. However, it could not survive World War II. The building was later used as a furniture showroom and blueprint shop. In the 1970s, it turned into a commercial art gallery. Curtin was instrumental in establishing El Rancho de las</p>	<p>Eligible Contributing Criterion A and C</p>


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		Golondrinas, which now owns the property.	
	<p>5 b 131 West Palace Avenue Curtin Building Broome Budget Store/Southwest Arts & Showroom/Patina Gallery</p>	<p>Consisting of one half of the Curtin Building, 131 West Palace Avenue shows a traditional storefront design with a centered entry flanked by angled display windows resting on low bulkheads. The entry holds a ¾-glass wood door topped with an undivided transom. The façade steps up with a taller parapet set back from the street. It initially opened as Broome Furniture, which operated out of several buildings on the street. This location was their budget store. In the 1950s, it became a wholesale showroom for the Southwest Arts & Crafts company, a distributor of tourist trinkets. Started in 1915 by Julius Gans, the company originally operated on the Plaza. The Palace Avenue location was managed by his son, Harold J. Gans, and sold cheap moccasins, cactus candy, beaded bags, and “squaw dresses.” Its merchandise and customers were different from those of the earlier Native Market next door. It later held a boutique and an upscale kitchenware store.</p>	<p>Eligible Contributing Criterion C</p>


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	<p>6 135 West Palace Avenue Palace Court Building</p>	<p>Built over the site of a filling station, the 1986 Palace Court Building was, in the estimation of its principal designer John McHugh, a “post-modern adobe.” The building faces Grant and West Palace avenues with tall, rhythmic bays capped with wood corbels. A two-and-a-half-story cylinder rises from the Grant Avenue side. Stairs sweep up to the second story from the southwest corner. Rooftop ramadas work as visors and communicate with the architectural firm’s (McHugh Lloyd and Associate’s) largest commission — the leviathan Eldorado Hotel. The three-story, 18,734-square-foot “urban shopping center” is hollow at the center — a nod to the Postmodern “cutout” idea and a way to create a courtyard atrium. For nearly 50 years, a gas station, service garage, and other scraggly structures sat on the site. They went by many names — most endearingly Charley & Cecil’s Chevron. The upscaling of West Palace Avenue led several investors, including architect John McHugh, to redevelop the lot. They hoped the \$2.2 million project could compete with suburban malls, but the concept never took hold, and the upper-story units are frequently without tenants.</p>	<p>Not Eligible</p>


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Grant Avenue Corridor			
	<p>7 102 Grant Avenue Santa Fe County Courthouse/John Gaw Meem Historic Building</p>	<p>Completed in 1939 after a design by John Gaw Meem, the former Santa Fe County Courthouse is a large compound plan public building exhibiting a modified Pueblo Revival style. The two-story brick structure sits at the southwest corner of Grant Avenue and Johnson Street, two blocks west of the Plaza. It is oriented to the former street with a long, ceremonially scaled <i>portal</i>, requiring nearly a minute to walk its length. The building, arranged roughly in an L-plan, initially held 45 rooms between two floors. The courtroom on the second floor features a 20' high ceiling spanned by elaborately carved wood beams. The project, financed by the Public Works Administration, required demolishing a 19th-century placita compound. Meem paid homage to the old adobe by introducing a walled north courtyard. A two-story addition built across its north façade in the 1970s was removed in 2020, and the courtyard was reestablished.</p>	<p>Eligible Individual Criterion A and C</p>


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	<p>8 122 Grant Avenue Robinson House/ La Corte Building</p>	<p>This two-and-a-half-story, cross-gabled brick house was likely constructed in 1911, appearing on the King's map the next year. It was the home of Ada Moore Robinson for many years. She was born Ada Stanley Peacock in October 1862 in Camden, New Jersey. Her father, James M. Peacock, was a poultry dealer. She attended local public schools and later graduated from the Zeckwer Hahn Philadelphia Musical Academy in Philadelphia. In 1889, she married Reverend William Hayes Moore, a Presbyterian preacher. The couple moved to Santa Fe in 1897, and Reverend Moore served as pastor of the First Presbyterian Church on Grant Avenue. Reverend Moore died in 1904 of tuberculosis. Ada remarried five years later to Arthur E. P. Robinson, a county judge who bore a strong resemblance to Teddy Roosevelt. Ada died in her home in January 1944. Her husband, who had remarried, followed eight years later after suffering a heart attack in the upstairs bedroom. Albert Gonzales, an attorney and former county commission chair, acquired the house and converted it into offices, naming it La Corte Building for its proximity to the courthouse. It was auctioned in 1963 and had various uses afterward. In 1981, it turned into the Corner Inn, a bed and breakfast. The following year, the Historic District Review Board approved a project to</p>	<p>Eligible Contributing Criterion C</p>


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		remodel the porch with a mansard roof and period columns. This would be the third remodeling of the porch. It later held a gallery, and at the time of the survey, a defunct pizzeria.	
	<p>9 217 Johnson Street Spanish Baptist Church/Georgia O'Keeffe Museum</p>	<p>Forming a U-plan, the 18,430-square-foot building encloses a brick courtyard with an assemblage of cubic, stucco-faced volumes. A rusted metal gate at the center of the composition leads to the courtyard. Its street elevation is characterized by the play of massing and tall window openings covered with wrought iron screens. Designed by New York architect Richard Gluckman, it incorporates an older building. The lot is situated west of an area historically linked to the royal presidio. Over the centuries, various homes have sat on the site, the last being an L-plan adobe owned by Francisco (Frank) Chavez. It was demolished in 1912. The Spanish Baptist Church began to use a secondary building on the site as a place of worship in the 1940s. In 1950, needing more room, the church commissioned Santa Fe architect W. Alexander Trimble to design a permanent home. Trimble, a University of Pennsylvania Architecture School graduate, created a modernist Pueblo U-form courtyard scheme. Architect Richard Gluckman kept Trimble's design mostly intact when creating the Georgia O'Keeffe Museum, which opened to the public on July 17, 1997.</p>	<p>Not Eligible</p>


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	<p>10 123 Grant Avenue Safeway No. 921- Safeway/Georgia O'Keeffe Museum Education Annex</p>	<p>Opened in 1966, the former Safeway No. 921 is a roughly 19,000-square-foot rectangular box ornamented with mid-1990s Pueblo Revival trim. The one-story, free-standing building sits at the back of its lot on Grant Avenue, with its south wall shadowing Sheridan Street. At the front, it faces west onto a roughly 21,500-square-foot asphalt parking lot. It was converted into office space in 1993 and holds the Georgia O'Keeffe Museum Education Annex. The site dates to the Spanish royal presidio and was reworked into the Fort Marcy Military Reservation after American occupation. The first Safeway on the lot in 1941 required the demolition of two older homes, including a Fort Marcy officers' quarters. In 1961, Santa Fe Safeway Store No. 1 received extensive interior remodeling, but its floor space was deficient. In 1965, Safeway hired Albuquerque firm Neuner and Cabaniss, Architect and Engineers, to design a new supermarket-style store. The concrete building took on a generalized Pueblo Revival appearance. Neuner directed his attention to the façade, which came under review by the Historic Styles Committee. Safeway left this location in 1992, turning the former supermarket into an office. Work on the \$450,000 renovation began in the fall of 1993. It included new <i>portales</i> along the west and south elevations. It presented a heavier appearance than the Neuner and</p>	<p>Not Eligible</p>



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		Cabaniss design, which had lighter parapets and stylized battered ends.	
	<p>11 138 Grant Avenue Grant Office Plaza/ Georgia Place</p>	<p>This large, three-story brick office building and its two-story connector wing were erected in 1982-83 after a design by John Midyette III. With its double-story porch, pedimented door and window heads, and brick cornice, the connector gives the appearance of Territorial period architecture. Other details are out of sync. The three-story piece anchoring the west end has less detail and more bulk. The controversial building was seen as a compromise to a proposal in 1981 to tear down Resources 8 & 12 to build an office complex. The resulting 19,863-square-foot building is mostly hidden from view.</p>	<p>Not Eligible</p>
	<p>12 130 Grant Avenue Walker/Gerhart House</p>	<p>This two-and-a-half-story, L-plan, hipped roof house with front and back porches was built in 1902 for John H. Walker. Made of brick, it was erected over a stone basement and features tall segmental openings on its ground floor and an oculus on the second floor. Walker, a Missouri-born civil engineer, lived in the home with his wife, Elizabeth, their four children, and his mother-in-law. The family would stay for about two decades. Following their removal to Pasadena in the 1920s, it came under the ownership of Herbert B. Gerhart, an attorney and clerk for the New Mexico Supreme Court. Gerhart and his wife, Jesse French Gerhart, converted a portion of the house into boarding</p>	<p>Eligible Contributing Criterion C</p>


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		rooms, including an area in the basement. The Gerharts moved to Raton in the 1950s, with the building's ownership going to Grace B. Davis, a widow. In 1964, it transformed into the Santa Fe Day Care Center, New Mexico's first public daycare facility. The program, which helped low-income families, lasted only a few years. After that, it changed into offices and was threatened by demolition in the early 1980s. It connects to Resource 11 by a brick breezeway.	
	<p>13 136 Griffin Avenue Pinckney R. Tully House/Oliver P. Hovey House/Grace Bowman and Jennie Avery House</p>	<p>Listed locally and on the National Register of Historic Places, the Pinckney R. Tully House (renamed the Oliver P. Hovey House) is a well-documented and excellent example of the New Mexico Territorial style. Erected around 1851, the adobe dwelling is distinguished by its stenciled brick exterior. Other territorial elements include symmetrical fenestration, multi-light sash windows, a brick cornice, and molded wood trim. Previous documentation has not included a rectangular adobe building attached to the rear, which evolved from a shed to a set of apartments. The homes' famous owners and occupants are considered part of its significance. However, its last owner-occupants, Jennie Avery and Grace Bowman, are mostly missing from this discussion. As business partners, they owned and managed the successful Avery-Bowman Abstract Company, one of the first female-owned professional</p>	<p>Eligible Individual Criterion A, B, and C</p>


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		businesses in Santa Fe. Based on wording in newspaper accounts and other sources, they were also likely life partners. Their staff, mainly single women, rented the apartment wing.	
	<p>14 135 Grant Avenue Alfred M. Bergere House/Otero House/ Georgia O’Keeffe Museum Library & Archive</p>	<p>Set deep back on its lot and surrounded by lawn at its façade, the Alfred M. Bergere House (Bergere-Otero House) is singular to Santa Fe’s downtown district. The first iteration — one of six Fort Marcy Officers’ Quarters — was constructed in 1870 as a one-story building with a cross-gabled plan. Like fort structures from the Spanish period, it was made of adobe. Unlike these, it had a central passage plan and a flow of separate rooms in a parlor, dining, chamber, and kitchen configuration. It served as military housing until around 1904, after which it became a private residence owned at various times by the Baca, Luna, Otero, and Bergere families — all prominent in Santa Fe history. During Eduardo Otero’s ownership, it was redesigned in the Pueblo Revival style. Nina Otero, significant as the first Hispanic woman to run for U. S. Congress and the first female superintendent of public schools in Santa Fe, is thought to have overseen the work. The project involved removing the gables to build a second-story bedroom suite with a front balcony. The interior was reworked to include a living room and a bathroom addition. The house received a one-car</p>	<p>Eligible Individual Criterion A, B, and C</p>


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		<p>garage. It was a total transformation of the family's "Big House." In 1976, following the death of Anita Bergere, an attorney acquired the property and used the house for his law practice. The Georgia O'Keeffe Museum renovated the building in 2001, installing a large addition and making other changes to the house to turn into it the Research Center. The building's front, north, and west portions of the south elevation remain preserved.</p>	
	<p>15 155 Grant Avenue High School Addition</p>	<p>The office of John Gaw Meem-Hugo Zehner and Associates designed this building in 1949 as an addition to the Santa Fe High School. The blocky, two-story Pueblo Revival structure attempted to harmonize with the original Kruger & Clark-designed school, to which it is attached but became its own edifice. The north elevation, facing Marcy Street, is considered the main façade and closely follows the fenestration of the older building. Meem and Zehner had more freedom on the west side. Its flat plane has only a few openings, including a well-placed balconette. Windows were modified in 1980 to hold larger units; otherwise, the building retains good integrity. It held the school's auto shop and domestic science department for years.</p>	<p>Eligible Contributing Criterion C</p>


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	<p>16 206 McKenzie Street Escudero House/Hazel Hyde Apartments and La Cercada / I AM Building</p>	<p>Based on recent archaeological investigations, this large, compound-like walled structure is usually treated as a relic of the 19th century and given the name the Escudero House. This belies the fact that its principal form and buildings date from the 1930s, when Hazel Hyde, a wealthy Native American advocate, acquired the property and turned it into apartments and an exhibition space she dubbed “La Cercada,” meaning “the walled area”. Hyde worked with local designer Katherine Otero Stinson to redesign the property, which experienced further changes in the 1940s-50s after the I AM Foundation, a controversial religious sect from California, made it their headquarters. They painted the compound white, leading to its informal name, the “White Building.” Other architectural flourishes were added over the years, but its mid-century structure remains. The compound derives its principal significance from its association with the I AM Foundation. The studio, La Cercada, appears to predate Stinson Otero’s involvement.</p>	<p>Eligible Individual Criterion A and C</p>



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	<p>17 208 Grant Avenue First Presbyterian Church</p>	<p>As the son of an Episcopalian missionary, architect John Gaw Meem sought and received numerous church commissions during his 50-year career. This one, commissioned in 1939, came on the heels of his most successful ecclesiastical design, the Cristo Rey Church. The project on Grant Avenue was to replace an 1887 gabled, spire, and belfry brick church with a Santa Fe-style chapel. Meem used a Spanish colonial mission as inspiration, designing a heavily buttressed façade with a rectangular nave, ending with a battered transept. His biographer, Bainbridge Bunting, found the “excessive inclination and irregularity of the buttresses ... so exaggerated as to destabilize the visual equilibrium of the façade.” Further destabilizing the design was a conglomeration of buildings and additions attached to the rear of the church, bringing to its current three-story, sprawling footprint. The front and sides of the 1939 chapel remain intact.</p>	<p>Eligible Individual Criterion C</p>

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	<p>18 200 West Marcy Street Bataan Vocational Building/Law Offices</p>	<p>Spanning nearly a block, the Bataan Vocational Building was erected in 1942 as a national defense training center. The long and low Pueblo Revival was designed by Kruger & Clark Architects and initially served as an aviation mechanics classroom. It was later converted to general defense work training, instructing hundreds of local women who left to work in the war industry in California and elsewhere. Capping the west end is a two-story addition completed in 1950 to relieve classroom congestion at the high school across the street. A 1979-80 adaptive reuse project by architects Dorman-Nelson inserted an elevator overrun between the original building and the addition and extensively modified fenestration on the south and east elevations, removing industrial windows and hangar doors that communicated its historic use.</p>	<p>Not Eligible</p>