

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

May 2, 2022

For HPD Office use only:			
HCPI No.	District No.	NRHP	SRCP
Criteria		A	B
		C	D
1. Name of property: Caldwell Property The Cider Press and Studio	2. Location: 127 and 127½ East De Vargas Street Downtown and Eastside Historic District	3. Local Reference Number: Santa Fe ID #: H-1583-1	
		4. County: Santa Fe Parcel # 99310857	
5. Property Type: ☒ Buildings: 2 ☒ Structures: Walls, multiple ☐ Site ☐ Object			
6. Date of Survey: May 27, 2022			
7. Previous Survey Date(s): ☒ Yes: July 8, 1993 ☐ No:			
8. Name of Project: HDRB status review			
9. Lat/Long: 35.684265,-105.9394696			
10. Photo Information: Robyn Powell, photographer.		View of Cider Press (left) and Studio (right), facing northeast.	
11. Brief Description of the Property: A small 0.25-acre, roughly square-shaped property fronting the Santa Fe River and below the "Roque Tudesqui House" is the subject of this form. The two buildings on the parcel are a c.1910 brick garage with additions (later reworked into the Cider Press), and a c.1960s, mostly windowless storage building with a <i>portal</i> . The property is no longer associated with the Tudesqui tract. It historically links with James "Jimmie" Caldwell, a Texan and part-time Santa Fe resident who revamped the garage and erected the second building. The property includes several stone walls, with the one fronting its north side the most significant			
Continued on Page 5.			
12. Who uses the property? Residence and storage			
13. Construction Date: Date: Cider Press, c.1910, with 1950s additions; Studio, 1960s ☐ Known ☒ Estimated Source: aerial photographs, newspaper accounts, city directories, property records			
14. Setting: ☐ Suburban ☐ Rural ☒ Village ☐ Urban If Urban: ☐ Commercial ☐ Industrial ☒ Residential ☐ Public			
15. Relationship to Surroundings: ☒ Similar ☐ Dissimilar Comments: N/A			

HCPI Base Form (FORM 1)

(Continued from other side)

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor, 2022



17. Surveyor: (your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Robyn Powell

For: Dale F. Zinn, Architect

18. Owner (if known) and other knowledgeable people:

Owner: Betty R. Caldwell
Revocable Trust

19. Is Property Endangered? ☒ Unknown ☐ No ☐ Yes How?

20. Significance to Current Community: ☒ Unknown ☐ None ☐ Low ☐ Moderate ☐ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? ☐ Unknown ☒ No ☐ Yes
If yes: ☐ State ☐ National
If 'no' or unknown, do you think this property is eligible for listing? ☒ No ☐ Yes
Why? See Evaluation of Historical Status.

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? ☐ Unknown ☐ No ☒ Yes
If yes: ☐ Significant ☐ Contributing ☒ Non-contributing: Cider Press and Studio ☒ No Status: walls
Per City of Santa Fe official designation map: reviewed June 10, 2022.

If 'yes', what is the name of the district? ☐ State ☐ National ☒ City of Santa Fe:
Downtown and Eastside Historic District

24. Supplemental Forms:

☐ None ☒ HCPI Detail Form (FORM 2) ☐ Continuation Sheets, # pages: _____

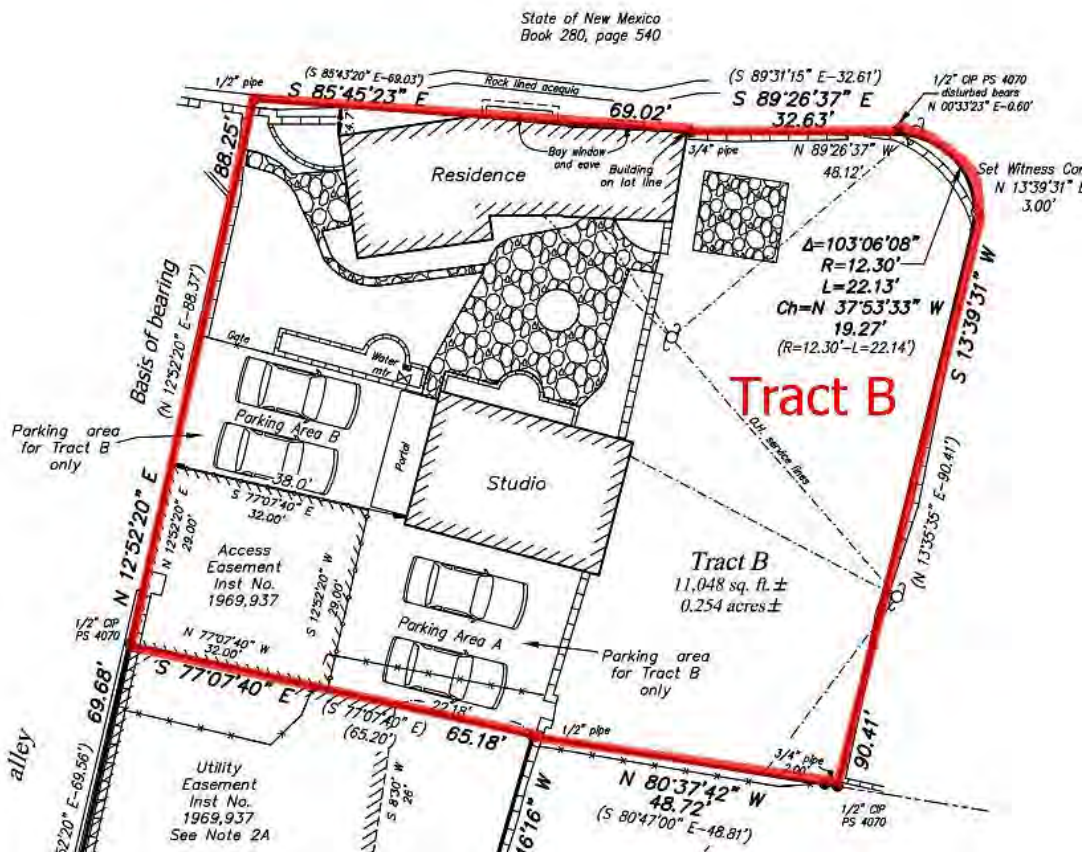
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ARCHITECTURAL AND CONSTRUCTION DETAILS:																																															
6. Visible Construction Material: ☒ Adobe ☒ Brick ☐ Composition ☐ Concrete: Block ☐ Concrete: Cast Stone ☐ Concrete: Poured ☐ Earth Plaster ☐ Masonry: Simulated ☐ Metal: Corrugated ☐ Metal: Structural Siding ☐ Metal: V-Crimp ☐ Stone: Random Ashlar ☐ Stone: Random Coursed ☒ Stone: River Rock ☐ Stone: Rusticated ☐ Stone: Tabular ☒ Stucco: ☐ Tile: Clay ☐ Vinyl Siding ☐ Wood: Board and Batten ☐ Wood: Horizontal Siding ☐ Wood: Jacal ☐ Wood: Log ☐ Wood: Shingle ☐ Wood: Tongue and Groove ☐ Other: 7. Number of Stories: ☐ N/A Number: ☒ 1 ☐ 1½ ☐ 2 ☐ 2½ ☐ Other: _____ 8. Foundation: ☐ N/A ☒ Not visible ☐ None ☐ At Grade ☐ Raised Materials: ☐ Concrete: ☐ Stone Other: _____ Notes: _____ 9. Roof: ☐ N/A Shape: ☒ Flat ☐ Gabled ☐ Hipped ☐ Pyramidal ☐ Shed ☐ Other: _____ Pitch: ☐ None ☐ Low ☐ Medium ☐ Steep Features: ☐ Eave: ☒ Parapets Materials: ☒ Asphalt ☐ Earth ☐ Composition shingle ☐ Metal: Pressed ☐ Composition Roll ☐ Metal: Corrugated ☐ Metal: Standing Seam ☐ Metal: V- Crimp ☐ Tile: Terra Cotta ☐ Wood: Shingle Other: _____																																															
10. Windows ☐ N/A <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Operation</th> <th>Material</th> <th>Glazing</th> <th>Number</th> </tr> </thead> <tbody> <tr> <td>Casement: paired</td> <td>Wood</td> <td>1</td> <td>1</td> </tr> <tr> <td>Casement: paired</td> <td>Wood</td> <td>6</td> <td>4</td> </tr> <tr> <td>Combination: casement & fixed</td> <td>Wood</td> <td>6-1</td> <td>1</td> </tr> <tr> <td>Single-Hung</td> <td>Wood</td> <td>2/1</td> <td>1</td> </tr> <tr> <td>Fixed</td> <td>Wood</td> <td>1</td> <td>1</td> </tr> <tr> <td>Sliding</td> <td>Wood</td> <td>1-1</td> <td>1</td> </tr> </tbody> </table>		Operation	Material	Glazing	Number	Casement: paired	Wood	1	1	Casement: paired	Wood	6	4	Combination: casement & fixed	Wood	6-1	1	Single-Hung	Wood	2/1	1	Fixed	Wood	1	1	Sliding	Wood	1-1	1	11. Doors ☐ N/A <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Type</th> <th>Style</th> <th>Material</th> <th>Number</th> </tr> </thead> <tbody> <tr> <td>Single-Leaf</td> <td>Plank</td> <td>Wood</td> <td>1</td> </tr> <tr> <td>Single-Leaf</td> <td>Plank w/Light</td> <td>Wood</td> <td>1</td> </tr> <tr> <td>Double</td> <td>Outswing Garage</td> <td>Wood</td> <td>1</td> </tr> </tbody> </table>		Type	Style	Material	Number	Single-Leaf	Plank	Wood	1	Single-Leaf	Plank w/Light	Wood	1	Double	Outswing Garage	Wood	1
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12. Chimneys One: at wall, south elevation, Cider Press		13. Porches ☐ N/A Type: ☐ Entry ☐ Partial-Width ☒ Full-Width ☐ Wrap																																													
14. Other Significant Features N/A																																															
15. Modifications: ☒ ☐ No known modifications																																															
#1 Date: c.1950s; additions to garage and removal of frame add-on; Sanborn maps and aerial photographs #2 Date: 1985; alterations to Cider Press; extent unknown; building permit #3 Date: Post-1988; addition of multiple walls; property survey and aerial photographs																																															

(Continued from other side)

Other: Vernacular



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Architectural Description Continued

Setting

The subject tract sits along the Santa Fe River, fronting a linear park constructed by the Civilian Conservation Corps between 1933 and 1940 and revamped by the state in the 1950s (Photo 1 & 2). The park's walkway, passing right in front of the property, inspired Caldwell to convert an old garage into a commercial venture.

The 1964 addition to the New Mexico Supreme Court Building, designed by W. C. Kruger & Associates, forms the west view. On the east is the parking lot of the State Land Office Building (1960), designed by the same firm. South and up a slope is the "Roque Tudesqui House." The two study buildings sit on sandy, level land enclosed by low stone walls.

Cider Press¹

Garage

At roughly 1,083 square feet, the riverside building was constructed in c.1910 as a one-car garage. Its then owner, Samuel G. Cartwright, was one of the first in Santa Fe to own an automobile. He promoted good roads as the president of the Santa Fe Chamber of Commerce. Two adobe rooms were added to the building by Caldwell in the c.1950s to create an apartment.

The garage, roughly a square, is constructed of brick laid in an English pattern of alternating courses of headers and stretchers. Its north, south, and west walls are topped with a high parapet, obscuring a wire-glass skylight. Capping the walls is a simple coping made of a course of rowlock bricks, topped with another row of headers. This construction is exposed along the west and south elevations (Photos 3 & 4).

Historically, a pair of swinging wood doors on the west side opened to admit an automobile (Photo 4). Currently, they cover a bedroom window. The south elevation has one opening holding an older 2/1 wood sash window (Photo 3). A segmental brick header and sill frame the opening. The north (river-facing) elevation is faced with stucco, with a few relict paintings from the building's use as an antique shop (Photo 7).

¹ Current owner refers to this structure as the "Casita."

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Addition

Attached to the garage's east wall are two small adobe rooms, constructed in the 1950s for Caldwell's gardener. The telescoping appendage has the appearance of antiquity, with its sculptural shape, rounded parapets, and rustic vigas (Photo 5). But from Sanborn Fire Insurance maps, it didn't exist before 1948 (Figure 3). The south elevation opens to a flagstone patio and contains a small window and the entry, which holds a wood plank door.

Its east side sits on a low stone wall (Photo 6). It includes one opening holding a combination casement and fixed unit. The main façade, facing the park walkway, also has a river stone base. This public façade has two projecting windows that — judging by their design — were likely used for display when the building worked as antique shop and art gallery (Photo 7). The larger unit is boxed, and holds four six-light casements. The smaller window has a single pane. The larger window appears on a 1973 aerial photograph (Figure 6).

The building currently contains an apartment consisting of a bedroom, living room, kitchen/dining area, and bathroom.

Studio

Situated behind the Cider Press building, to the south, is a rectangular, flat-roof structure called the Studio (Photo 8). Constructed after 1958, the rectangular-plan building is arranged on a roughly east-west axis (Figures 4 & 5). At 682 square feet, it encloses a single room once used to house a gun and doll collection.

The building faces west onto a parking court, with a minimal façade consisting of a single, centered opening fitted with a diagonal board door. Sheltering this is a heavy-looking portal. The structure rests on a continuous beam supported by end posts. Across its parapet are ghost markings of removed vigas. Its floor is made of poured concrete.

The north elevation has one window (Photo 9); the remaining elevations are without openings (Photo 10). The south elevation ties into a low stone wall. The Studio is finished with smooth cementitious stucco in the buckskin tone.

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Walls

Stone walls of various heights, mortar techniques, and vintages border the parcel on all four sides. All of the walls are made of river stone or rubble, arranged in irregular courses.

The roughly 40' long wall forming the west side of the Cider Press postdates 1988 (Photo 11). The stuccoed block wall edging the north side of the Studio additionally postdates 1988 (Photo 8). The east wall connecting the Studio to the Cider Press is older but likely postdates 1958 (Photo 10) (Figure 4). The stone wall at the northwest corner of the property is shown on a 1958 aerial, but appears to have been increased in height (Photo 12).

Of the most interest are sections of stone walls running along the north edge of the 1950's Cider Press addition.² These disparate sections maintain a roughly 5' height (Photo 7). They include pieces of sandstone bearing fossils and other anomalies, suggesting older construction.

Historical Overview

Introduction

As documented by local historian Corinne Sze in a report prepared in 1998 for the Historic Santa Fe Foundation, the supposed "Roque Tudesqui House," comprising 129-135 East De Vargas Street, is a myth-made attribution, disguising a complicated history of land transactions. The buildings under study have nothing to do with Tudesqui and are not even part of his posthumously named home. Instead, they are the handiwork of a Texan, James "Jimmie" Caldwell, who, in the 1950s, turned an old brick garage into a residence for his gardener and later an antique shop (the Cider Press). Nearby, he erected a building (the Studio) to jointly hold his gun collection and a collection of dolls held by his love interest, Lois Kennedy.

² The stone walls may have predated the addition.

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Area Overview – Barrio Analco

The buildings, with a more of a river than street orientation, stand at the bottom of a residential lot that was once almost a separate city, historically comprised of homes of enslaved and allied Mexican Indians.

Typical of Mexican cities, Santa Fe, in its colonial period, had a separate neighborhood — a *barrio* — for its servants. Identified on Urrutia's 1766 map as *Pueblo ó Barrio de Analco*, the string-like community south of the Santa Fe River was believed to have been settled by Náhuatl-speaking Mexican Indian auxiliaries.

"Analco" itself is from the Náhuatl language, meaning "from the other side of the river." The specific ethnic makeup of Santa Fe's Indian *barrio* is unknown but assumed to have been indigenous allies originating near Mexico City.³

Puebla City, Mexico, had an earlier "barrio analco." In that colonial city, a priest had segregated Indians to a *barrio* with a separate parish church.⁴ Similar Indian *barrios*, each with the name "analco," were established in Guadalajara, Zacatecas, Durango, and Oaxaca. In Santa Fe, the *barrio* was one of the city's most unique features, and it became the target of both preservation and destruction. For the most part, it has been erased.

The best record of Santa Fe's Barrio de Analco comes from Alonso de Benavides, a Portuguese Franciscan missionary who visited the villa in the 1620s. Benavides estimated Santa Fe's population at 1,000, composed of 300 Spanish and Mestizo people, with 700 Indians "in their service."⁵

Benavides went on to describe a tribute system, in which Indians paid each house a manta or blanket of cotton cloth and a fanega of corn every year, with which the "needy Spaniards sustain themselves."⁶ The missionary observed that the Spanish used "great

³ Enrique R. Lamadrid, "Tlaxcalans in New Mexico: Fading Traces, Contested Legacies," *New Mexico Historical Review* (Vol. 91, No. 2, Spring 2016), 150.

⁴ Norma Leticia Ramírez Rosete, Nilsen Pamela Arana Somuhano, and María Lourdes Guevara Romero, "Participative Management Model for Humanize the Public Spaces: Analco Neighborhood, Historical Center of Puebla, Mexico," *Bitacora Urbano Territorial* (Vol. 29, No. 1, April 2019), 45.

⁵ Alonso de Benavides, Translated by Emma Augusta Ayers, *The Memorial of Fray Alonso de Benavides, 1630* (1916; reis., Albuquerque: Horn and Wallace, 1965), 23.

⁶ Ibid., 22.

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rigors” to keep the Indians in line. The barrio had its parish church — the present reconstructed San Miguel Chapel — and a ministry for the sick and needy.

A Steady Turnover

Following American Conquest, the area attracted foreign traders and others who found a built environment of homes and fertile fields, ready to improve. Roque Tudesqui, an Italian-born jeweler, watchmaker, and pawnbroker, acquired the subject property before the Americans arrived.⁷ He quickly sold it to Juan Nepomuceno López and his wife, María Rita Sandoval, who had other properties in the barrio.⁸

They held on to it for about ten years and sold it in 1851, leading to a steady turnover of owners, including investors in the Exchange Hotel (future La Fonda). The property continued to change hands — acquired and sold by an assortment of Anglos and Hispanics.

In 1895, one of the investors, William L. Jones, sold the land to Bertha L. Cartwright, wife of Samuel Cartwright.

Cartwright, an Iowa native, was the half-owner of Cartwright and Brothers, a successful wholesale grocery business. He made the first improvement to the subject property with a brick, one-bay garage constructed between 1908 and 1913, and likely in 1910 when newspaper accounts reported he owned one of the first automobiles in Santa Fe (Figures 1 & 2). At the time of his death in 1923, the house had grown to nine rooms, including two bathrooms, and been updated with modern conveniences: a tin bathtub, electric lights, and the brick garage.⁹

The 1920 federal census, recorded three years before his death, documented the home’s occupants. The household included Samuel and his brother and business partner, Hiram B. Cartwright, three of Samuel’s children, ranging in age from 21 to 27, a daughter-in-law, a grandchild, and a 28-year-old “servant,” Julia Vigil.¹⁰

⁷ Corinne P. Sze, “History of the ‘Roque Tudesqui’ House, 131 and 135 East De Vargas Street, Santa Fe, New Mexico,” Prepared for the Historic Santa Fe Foundation, 1998, [1](#).

⁸ Ibid., 7.

⁹ Ibid., 8.

¹⁰ United States Census, 1920, Census Place: Santa Fe, Santa Fe, New Mexico; Roll: T625_1080; Page: 18A; Enumeration District: 127.

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James and Elizabeth Caldwell

In 1939, Bertha Cartwright deeded the property to James Caldwell, a Texas native. Caldwell would have the most impact on the subject parcel and two its buildings.

James Alonzo Caldwell, Jr., was born on July 21, 1894, in San Angelo, Texas, a railroad transportation hub along the Concho River in the western part of the state.¹¹ His father, James Alonzo, Sr., and mother, Alice Shearin, were both of Kentucky background and likely represented the mid-19th century settlement of Texas by Southerners. His father, as a farmhand, moved the family around West Texas.

His son was ambitious and, in 1912, was selected as a second alternative to attend the United States Naval Academy in Annapolis, Maryland.¹² Ultimately not selected, he started to race and sell motorcycles — remembered by the family as Harley-Davidsons — in Amarillo. Based on newspaper advertisements, he probably hawked Indian motorcycles for the Amarillo Motorcycle Company, owned by T. M. Caldwell, a probable relation.¹³

By the 1920s, Caldwell had moved on to selling tractors and implements. One family story holds that Caldwell sold a load of tractors to Pancho Villa.¹⁴ A Spanish-language biography of Villa confirms the story, saying that as a representative of the Kibbe Tractor and Implement Company, Amarillo, Caldwell had sold the former revolutionary ten heavy-duty tractors.¹⁵ In April 1992, Caldwell journeyed to Villa's farm, *Hacienda de la Limpia Concepción de Canutillo*, to train his laborers and sharecroppers.

With this adventure over, Caldwell returned to Amarillo, put his motorcycle up for auction¹⁶, and in 1923 married Mary Elizabeth Laird, a Dallas native. The couple lived in Dallas, where James worked as a salesman for the Dorsey Company, a printing company

¹¹ Biographical information on Caldwell was drawn from various sources, including public records, census enumerations, newspaper accounts, and contextual secondary sources.

¹² "Annapolis Appointments," *Fort Worth Record and Register*, August 16, 1912, 2.

¹³ The 1920 census recorded Caldwell living his uncle, L. Degenhardt, a German descendant who sold motorcycles; United States Federal Census, Year, 1920, Census Place: Amarillo, Potter, Texas; Roll: T625_1837; Page: 11B; Enumeration District: 203.

¹⁴ Sze, "History of the 'Roque Tudesqui' House," 9.

¹⁵ Paco Ignacio Taibo, III, *Pancho Villa: Una Biografía Narrativa* (Ciudad de México, Planeta, 2006), 777.

¹⁶ "Public Auction Sale," *Amarillo Daily*, April 12, 1922, 2. Auctioned occurred May 5-6, 1922.

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specializing in government work. Established in 1884 as the Dorsey Company Stationers, it was one of the largest printing businesses in Texas.

While still living in Dallas, where he would maintain a home until his death, Caldwell purchased the Santa Fe riverfront property. Based on a Sanborn map, at some point before 1948 he added a small frame dwelling to the south of the garage (Figure 3). Before moving to Santa Fe, Caldwell had split the old Cartwright home into three apartments.

As captured in the 1950 census, James, then going by “Jimmie,” 55, lived in Apartment #2, and in Apartment #3 lived his longtime mistress, Lois Kennedy, 32. Kennedy was a stenographer, originally from Putman, Texas.¹⁷

In Santa Fe, Caldwell continued to work for the Dorsey Company, representing a sales territory stretching from Texas to New Mexico. In 1956 in an attempt to gain local clients, he hosted an evening soiree at La Fonda for the New Mexico Association of County Officials, plying more than 200 guests with cocktails and live music.¹⁸

A Riverside Store

In the early 1950s, Caldwell converted the old Cartwright garage into a small commercial venture. Before that, he had added two adobe, cell-like additions to its east end as quarters for his gardener, Juanito.¹⁹

Through the work of the CCC in the 1930s, the downtown stretch of the Santa Fe River had developed into a linear urban state park — potentially the first of its type in the West. While no San Antonio River Walk, the paths on both sides of the river drew both locals and tourists. It was only natural that the former garage, fronting directly on the south walkway, would be seen as an asset. In 1946, Caldwell filed a quit claim to get back the land that had been donated in 1934 to create the park walkway.²⁰

¹⁷ United States of America, Bureau of the Census; Washington, D.C.; Seventeenth Census of the United States, 1950; Record Group: Records of the Bureau of the Census, 1790-2007; Record Group Number: 29; Residence Date: 1950; Home in 1950: Santa Fe, Santa Fe, New Mexico; Roll: 3578; Sheet Number: 2; Enumeration District: 26-22.

¹⁸ “Caldwell Fetes County Officers,” *Santa Fe New Mexican*, May 29, 1956, 3.

¹⁹ Sze, “History of the ‘Roque Tudesqui’ House,” 9.

²⁰ “Caldwell Claim Studied by AG,” *Santa Fe New Mexican*, May 4, 1946, 1.

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From the newspaper advertisements, the Cider Press, as it would be called, opened in the summer of 1952. Advertised as “On the River,” the small shop sold antiques: china, lamps, old glass, and iron and copper wares.²¹ Informally going by Lois’ Antiques, it was run by Lois Kennedy. Jointly, they operated the Cider Press for 18 years. The shop had a vague seasonal schedule and at times met controversy for flying the Texas state flag.²²

Based on aerial photographs and family memory, Caldwell added what is called today the Studio, south of the antique shop, in the 1950s. The small building was designed as a museum for his antique gun collections and Lois’ vintage dolls.

After retiring in 1967, Caldwell moved to Santa Fe, living there on a more regular basis. He closed the Cider Press and put it up for sale. He only lived in the De Vargas Street apartment for two years before his death in 1969.

The riverside store continued to operate, now as the Cider Press Antiques. Running the business were Jack and Helen Bennett. Jack Bennett, a Kansas native, had once played for the New York Yankees farm team.²³ In the mid-1970s, the store expanded, taking on a new role as an art gallery.

It went by the hyphenated name, Gene Pacheco-Cider Press Gallery, reflecting its dual use as an art gallery for Santa Fe painter Gene Pacheco. Pacheco used the space as both his studio and gallery.²⁴

Remodeled in 1985, the Cider Press continued operating until the late 1980s, when Jack Bennett retired. For years after, the building sat idle, with its mural of a cider press worker slowly fading.

1964, Jimmie Caldwell deeded the property to his daughter Betty Caldwell. Born in Dallas in 1931, Betty Ruth Caldwell graduated from Louisiana State University as a French major and later attended the University of Grenoble (Université Grenoble Alpes) under a Fulbright scholarship. She taught French in New Orleans at Loyola University and St. Mary’s Dominican College. In New Orleans, she met Norma Kearby, a doctor. The life partners were married in 2004.

²¹ Advertisement, *Santa Fe New Mexican*, July 27, 1952, 8.

²² “New Mexico is Not Under Texas Flag,” *Santa Fe New Mexican*, November 5, 1958, 10.

²³ “Jack Bennett,” *Santa Fe New Mexican*, June 6, 1996, B-3.

²⁴ “Gene Pacheco,” *Santa Fe New Mexican*, November 12, 1996, B-2.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only:		Please complete HCPI FORM 1 before completing FORM 2			
HCPI No.	District No.	NRHP	SRCP	Criteria	A B C D
1. Name of property: Caldwell Property The Cider Press and Studio		2. Location: 127 and 127½ East De Vargas Street Downtown and Eastside Historic District		3. Local Reference Number: Santa Fe ID #: H-1583-1	
				4. County: Santa Fe	
				5. Date of Survey: May 27, 2022	

Betty Caldwell managed the property until her death in 2014. During this period, the lower half of the property (Tract B), containing the Cider Press and Studio, was separated from the upper half (Tract A), comprising the old "Roque Tudesqui House." Tract B is currently under the ownership of the Betty R. Caldwell Revocable Trust.

Evaluation of Historical Status

At over 50 years of age, both the Cider Press and Studio meet the minimum threshold for Contributing Structure status.

The Cider Press holds additional significance as an example of an early garage converted to commercial use. With its whimsical façade, the business was a mainstay along the Santa Fe River parkway for nearly 50 years. Its addition, on the south elevation, communicates admirable elements of the Pueblo Revival style. The Studio is not much of a building, consisting of a rigid stuccoed box with two openings — still, it associates with Caldwell's modification of the property. The collection of walls varies in age and craftsmanship. The presumed oldest section, fronting the Cider Press addition, has the most significance.

Following this reasoning, the Cider Press is recommended for an upgrade in status to Contributing Structure. Its north, west, and south elevations are suggested as primary facades in that they communicate either architectural interest or historical association.

The Studio is additionally recommended for Contributing Structure status, with its west elevation — its only façade — suggested as primary.

The stone wall framing the north side of the Cider Press addition is also recommended for Contributing Structure status.

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Illustrations



Figure 1: 1908 Sanborn Fire Insurance Map.
No buildings indicated.

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				4. County: Santa Fe	
				5. Date of Survey: May 27, 2022	

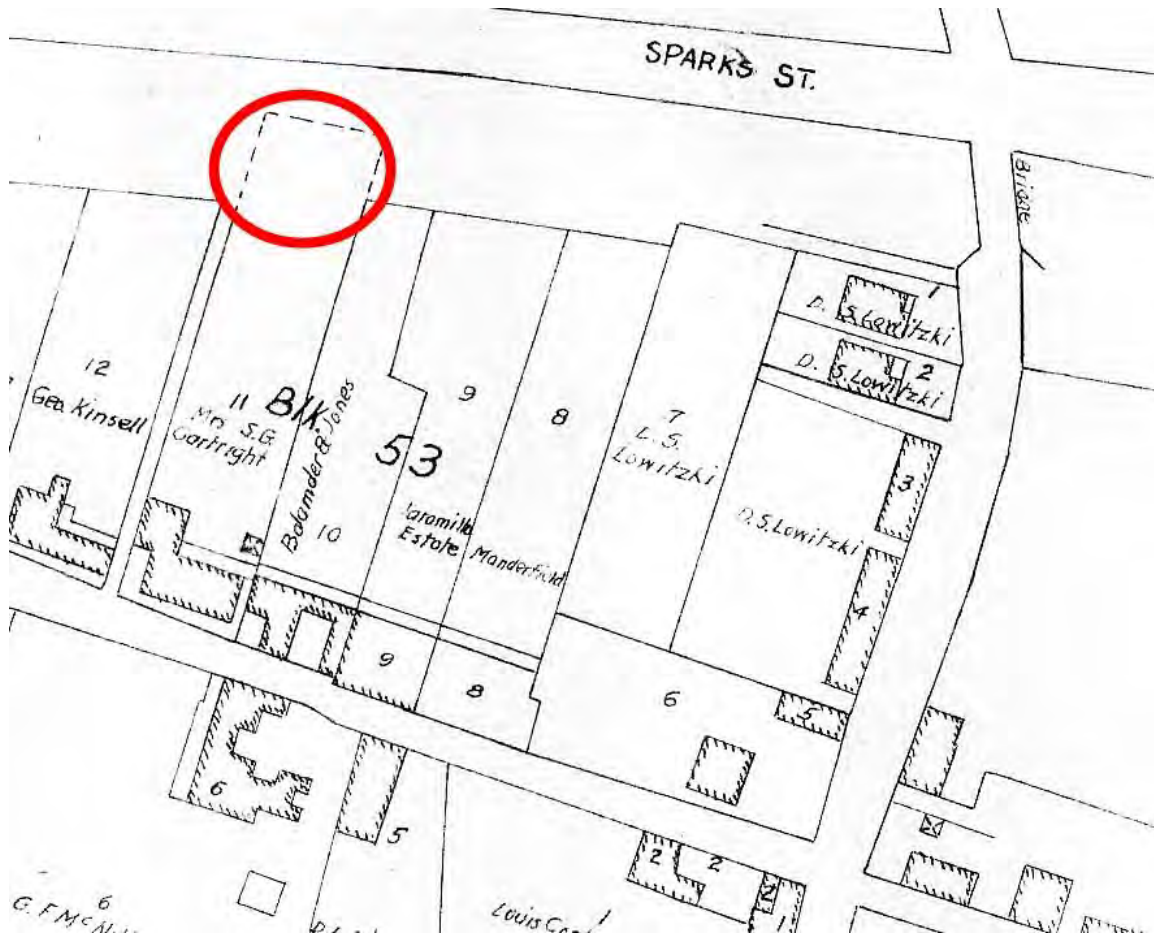


Figure 2: 1912 N. L. King, "Map of the City of Santa Fe."
No buildings indicated.

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Caldwell Property The Cider Press and Studio		127 and 127½ East De Vargas Street Downtown and Eastside Historic District		Santa Fe ID #: H-1583-1	
				4. County: Santa Fe	
				5. Date of Survey: May 27, 2022	



Figure 3: 1930/1948 Sanborn Fire Insurance Map.
Garage with frame addition.

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HCPI No.	District No.	NRHP	SRCP	Criteria	A	B	C	D
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Figure 4: November 10, 1958, aerial photograph.
Cider Press with additions; Studio not present.

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				4. County: Santa Fe	
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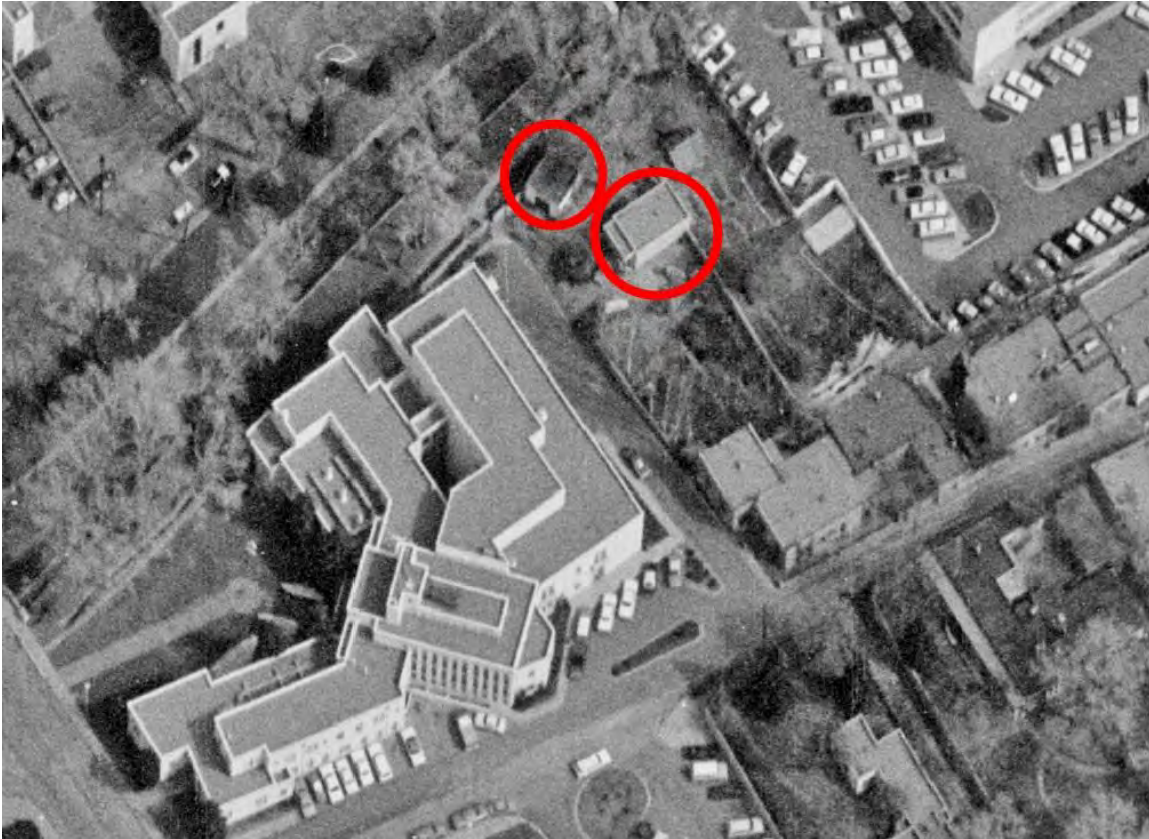


Figure 5: February 2, 1968 aerial photograph.
Cider Press and Studio circled.

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				4. County: Santa Fe	
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Figure 6: May 11, 1973, aerial photograph.
Close view of Cider Press and Studio.

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Caldwell Property The Cider Press and Studio		127 and 127½ East De Vargas Street Downtown and Eastside Historic District		Santa Fe ID #: H-1583-1	
				4. County: Santa Fe	
				5. Date of Survey: May 27, 2022	

Survey Photographs

(All images taken by Robyn Powell on, May 27, 2022, unless otherwise noted)



Photo 1: View of property from Alameda.
Camera facing southeast.



Photo 2: View of property from state park.
Camera facing southeast.

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**Photo 3: View of Cider Press, south elevation, original garage portion.
Camera facing north.**



**Photo 4: View of Cider Press, west and south elevations, original garage portion.
Camera facing northeast.**

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Photo 5: Cider Press, south elevation, c.1950s addition.
Camera facing north.



Photo 6: Cider Press, east elevation, c.1950s addition.
Camera facing west.

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HCPI No.	District No.	NRHP	SRCP	Criteria	A	B	C	D
1. Name of property: Caldwell Property The Cider Press and Studio		2. Location: 127 and 127½ East De Vargas Street <i>Downtown and Eastside Historic District</i>		3. Local Reference Number: Santa Fe ID #: H-1583-1				
				4. County: Santa Fe				
				5. Date of Survey: May 27, 2022				



Photo 7: Cider Press, north elevation, full façade.
 Camera facing southwest.



Photo 8: Studio, west (front) elevation.
 Camera facing east.

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Photo 9: Studio, north elevation
Camera facing southeast.



Photo 10: Studio, south and east elevations.
Camera facing southwest.

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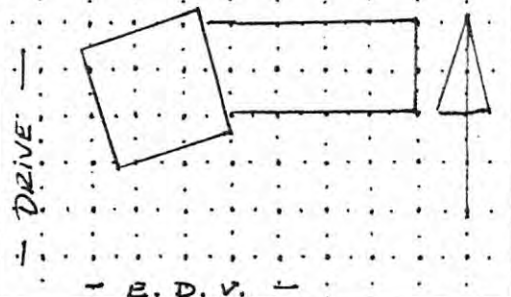


Photo 11: Post-1988 stone wall in front of Cider Press.
Camera facing east.



Photo 12: Potentially older stone wall at northwest corner.
Camera facing south.

building threatened? yes	surveyed date <u>11/10/85</u> by <u>HMW</u>	county <u>SANTA FE</u>	ID no. <u>051610605</u>
field map <u>SFHD # 4</u>	number <u>605</u>	UTM reference easting zone 12 13	
location description <u>127 E. DE VARGAS</u>		city/town <u>SANTA FE</u>	
		land grant/reservation	
building name <u>CIDER PRESS ('84)</u>		legal description tnsp <u>N S</u> range <u>E W</u> sec <u>1/2 1/2</u>	
film roll by <u>HMW</u> no. <u>SFHD #22</u>	negative nos. <u>24</u>	loc. of neg. <u>HPB</u>	plan shape



date of construction
1920's + P45 estimate actual

source
TENANT.

use
present residential
other COMM
historic residential
other GARAGE

condition
____ excellent ____ good
____ fair ____ deteriorating

degree of remodeling
____ minor ____ moderate ☒ major
describe:

surroundings
COMM

relationship to surroundings
____ similar ☒ not similar

district potential
____ yes ____ no

significance
____ eligible ____ of ☒ none

if eligible, interest
why? NC ALTER.

associated buildings? ____ yes
what type?

if inventoried, list ID nos.

see back? ____ yes

style

SP REV.

foundation material
CONC (?)

wall material/surface
BRK
ADOBE / STUCCO

architectural features

BRK PORTION: HDR / R HDR CH, 5/2 BOND WALL.

1 2/1 (ORIG 2/2) D.H. W3 WDW W/ SE6 LINTEL IN R. HDR.

R. HDR SILL. DBL GARAGE DOOR W/ T & 6 PANELS.

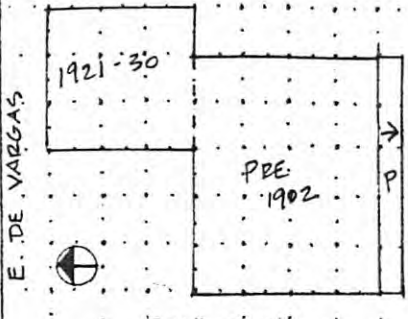
REAR ADOBE PORTION: STRAIGHT PARAPET W/ FRON.

comments

WAS GARAGE FOR 129 E. DE VARGAS,
THEN REAR ADDED P45

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H1557

building threatened? yes		surveyed date <u>11/21/84</u> by <u>HMW</u>		county <u>SANTA FE</u>		ID no. <u>051610250</u>	
field map <u>SFHD #4</u>		number <u>0250</u>		UTM reference easting zone 12 13		northing	
location description <u>127 E. DE VARGAS</u> <u>ON ANALCO DR. (PRIV.)</u>				city/town <u>SANTA FE</u>			
				land grant/reservation			
building name				legal description tnsp <u> </u> N S range <u> </u> E W sec <u> </u> $\frac{1}{2}$ $\frac{1}{2}$			
film roll by HMW no. <u>SFHD 10</u>		negative nos. <u>30A</u>		loc. of neg. <u>HP3</u>		plan shape	
							
				date of construction <u>W/ADD. CA. 1921-30.</u> <u>PRE-1902</u> estimate <u> </u> actual source <u>SANBORN'S.</u>			
style <u>TERR. REV.</u>				use present <u>residential</u> other <u> </u> historic <u>residential</u> other <u> </u>			
				condition <u> </u> excellent <u> </u> ☒ good <u> </u> fair <u> </u> deteriorating			
architectural features <u>SLIGHTLY PITCHED RF BEHIND SIDE PARAPETS.</u> <u>3/3 WD. CASMT W/ PED'D. LINTEL; 1 TRIP. CASMT W/ 6 LIGHTS EACH.</u> <u>15 LIGHT SGL LEAF WD. DOOR.</u> <u>PORTAL: ROUND POSTS W/ EXP'D VIGA ENDS.</u>				degree of remodeling <u> </u> ☒ minor <u> </u> moderate <u> </u> major describe: <u> </u>			
comments <u>FAMILY HISTORY SAYS BLDG WAS ORIG. STABLE FOR CRESPIN</u> <u>HOUSE, SUPPOSEDLY CONTEMPORANEOUS.</u>				surroundings <u>COMMERCIAL / GOV'T</u> relationship to surroundings <u> </u> ☒ similar <u> </u> not similar			
				district potential <u> </u> yes <u> </u> no			
				significance <u> </u> eligible <u> </u> ☒ of <u> </u> none if eligible, interest <u> </u> why? <u>CONTRIB.</u>			
				associated buildings? <u> </u> yes what type? <u> </u> if inventoried, list ID nos. <u> </u> see back? <u> </u> yes			



January 2012 image of the Sign and Murals

Hocking Valley Senior Cider Mill.



Image of
a Cider
Press
and a
Person
using a
Cider
Press.





Image showing similar attire
of the man in the mural

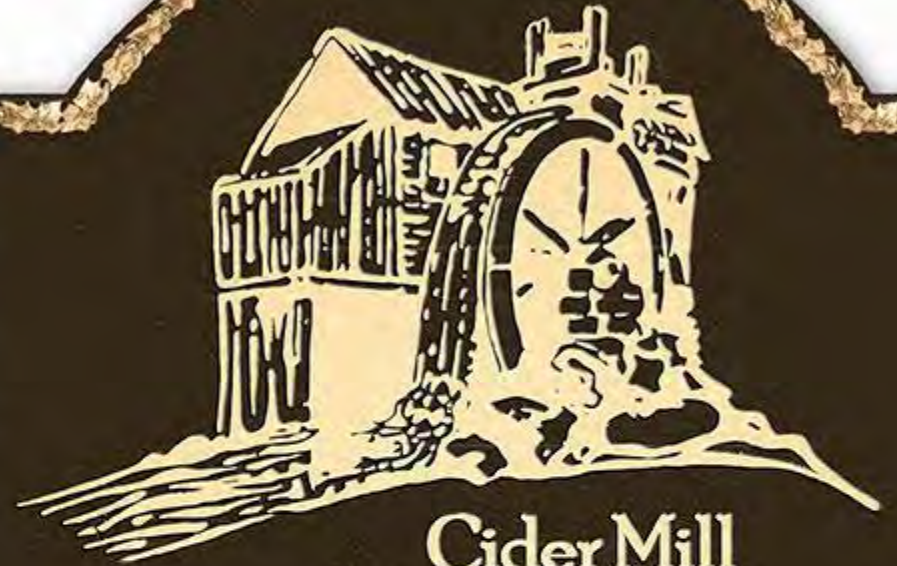
THE BERT T. KENNEDY BUILDING

IN RECOGNITION OF BERT T. KENNEDY'S TREMENDOUS ACHIEVEMENTS, HE HAS PREVAILED THROUGH MANY CHALLENGES WHILE MAKING SIGNIFICANT CONTRIBUTIONS TO FAMILY, FRIENDS, ASSOCIATES AND THE INDUSTRY. HE WILL ALWAYS BE ADMIRER & APPRECIATED AS A FATHER, FOUNDER, LEADER, COACH, MENTOR AND ENTREPRENEUR. HE HAS BEEN AN INSPIRATION TO ALL FOR OVER FOUR DECADES.

PRESENTED NOVEMBER 2, 2019



Sample Plaques



Cider Mill to Arts & Crafts Home



Between 1997 and 2027 Glenn Scheuer restored this early 20th Century home and grounds to their original Arts & Crafts style. Renovations that reversed a tragic Depression era down-sizing. In 1901 this was the home of the foreman in charge of building Mill River's Samp Mortar Dam. But in the 19th Century an apple orchard thrived across the river. And a Cider Mill stood here. Powered by an unrestrained waterway.