

**City of Santa Fe
Historic Districts Review Board
Findings of Fact and Conclusions of Law (Amended)**

Case # 2022-5472-HDRB

Address – 127 and 127½ East DeVargas

Agent's Name – Dale Zinn

Owner/Applicant's Name – Betty Caldwell Irrevocable Trust

THIS MATTER came before the Historic Districts Review Board (“Board”) for hearing on July 26, 2022.

BACKGROUND

127 and 127½ E. DeVargas St. is a .25-acre property in the Downtown and Eastside Historic District with two main buildings, one known as the “Cider Press,” the other is a studio/storage building. Both structures currently are designated non-contributing. The property and buildings are surrounded by various types and heights of yard walls and fences. The yard walls and fences are non-statused. The applicant requests historic status review and primary façade designation as applicable for three structures on the property: the main house Cider Press, the studio, and the yard walls.

The main house, known as the “Cider Press,” was built as a one-bay garage in 1910. The owner added two adobe rooms and converted it into an apartment in the 1950s. Per the recent applicant-commissioned Historic Cultural Properties Inventory (HCPI) form, the former garage was a square brick building “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.”

The Cider Press building style can be described as Spanish-Pueblo Revival with its flat roof and parapets, still topped with brick coping on its north, south and west walls. The north, river-facing façade has two projecting windows that likely were used for display when the building worked as an antique shop and art gallery. The larger unit is boxed and holds four six-lite casements. The smaller window has a single pane. The building overall features a combination of windows, including paired casements, single-hung, fixed casements, and sliding. The west elevation has a pair of swinging wood doors that now cover a bedroom window. The south elevation has one opening holding an older 2/1 wood sash window. The north elevation is stuccoed and has a sign painted on the wall and two remaining murals from the building’s use as an antique shop.

The second building to the south of the Cider Press, the studio, was built in the 1960s as a storage room. It is a rectangular, flat-roofed, stuccoed building with a portal in the Spanish-Pueblo Revival Style. The north elevation has one window; there are no windows on the other elevations. The building faces west toward the New Mexico Supreme Court’s parking lot.

There are several yard walls on the property that vary in height, mortar techniques, and vintage. See the numbered wall diagram and photographs in the project packet.

On the north side, a historic rock wall runs along the front of the Cider Press facing the Santa Fe River. The HCPI suggests it includes “pieces of sandstone bearing fossils and other anomalies.” The northwest corner portion of the rock wall appears to have been increased in height to about 5’ in or around 1988. The west elevation wall is approximately 5’ tall, 40’ linearly, and runs across the west side of the Cider Press. It postdates 1988. Another stuccoed block wall is attached to the west rock wall and runs east to connect with the north studio wall. It is not historic. A low rock wall runs along the entire east property line and is historic. One interior, low rock wall in two segments connects the Cider Press to the Studio, running north-south. It is historic. The south property line has a coyote fence that separates the Cider Press property from the property to the south. This wall is not historic. Currently, there exists a tall wrought-iron gate recently erected by the south neighbor. A low coyote fence runs from the storage unit west toward the street. It is not historic.

The “Cider Press Compound,” as the applicant refers to it, is a unique and curious group of historic structures sandwiched between two public institutional buildings, sited on the river to its north and a historically significant home to its south up a hill to East DeVargas Street (erroneously identified as the “Roque Tudesqui” building; see HCPI). In addition to meeting the historic-preservation age threshold, the buildings and original low river-rock walls continue to project a historicity through historic material, styles, building site pattern, and scale as an early 20th-century settlement of multiple uses in downtown Santa Fe. It is uniquely sandwiched between public institutional buildings while continuing to function as a residence. The Cider Press building’s boxed windows, remaining “Cider Press” sign, and faded murals remain familiar to many generations of Santa Feans and visitors.

FINDINGS OF FACT

After conducting a public hearing and having heard from the Applicant and all interested persons, the Board hereby FINDS, as follows:

1. Historic Preservation Division City staff reviewed the Application and related materials and information submitted by the Applicant for conformity with applicable Santa Fe City Code (“SFCC”) requirements and provided the Board with a written report of its findings (Staff Report), which evaluates the factors relevant to the Application.
2. Historic Preservation Division Staff Recommendation: Staff recommended the historic status of the main house (“Cider Press”), inclusive of its north elevation wall “Cider Press” sign and faded murals, and the studio be designated contributing, per SFCC Section 14-5.2(C) Designation of Significant and Contributing Structures. Staff also recommended that the following yard walls be designated contributing: Wall #1 along the entire north elevation, Wall #4, along the entire east elevation, and walls that run north/south within the perimeter (walls #5 and #6) connecting the studio to the Cider Press. With respect to primary façade designations, staff recommends facades #1 north,

- #2 west, and #3 east elevations of the Cider Press building be designated primary façades and that the studio's #1 west elevation be designated its primary façade.
3. The project is subject to SFCC Section 14-5.2(C), Regulation of Significant and Contributing Structures.
 4. The project is subject to the requirements and general design standards set forth in SFCC Section 14-5.2(D), General Design Standards.
 5. The property is located in the Downtown and Eastside Historic District, and subject to SFCC Section 14-5.2(E), Downtown and Eastside Design Standards.
 6. SFCC Section 14-5.2(C)(2)(a-c) gives the Board authority to review and approve "significant," "contributing," or "noncontributing" status designations, and to designate primary façades of contributing structures.
 7. Under SFCC Section 14-12.1, the definition of a "contributing structure" is "a structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains."
 8. Under SFCC Section 14-12.1, the definition of a "primary façade" is one or more principal faces or elevations of a building with features that define the character of the building's architecture.
 9. Based on the information set forth in the Staff Report and exhibits and the testimony and evidence presented at the hearing, the Board finds that the Cider Press and the Studio meet the definition of "contributing," as recommended by staff. Strong documentation supports that the structures on the property were built in 1910 and 1948, are in a prominent and highly visible location in downtown Santa Fe, and retain the appearance they took on when they were operated as a riverside business for about 40 years.
 10. The Board finds that the north, west and east façades, and the westernmost, brick portion of the original garage's south façade, are the primary elevations of the Cider Press building with features that define the character of the structure's architecture. The north elevation faces the river and has two boxed windows that project from the building. The north elevation also retains its historic "Cider Press" sign painted on the wall above the boxed windows, and two faded murals. The west elevation and the westernmost portion of the south elevation consist of the original c.1910 garage's brick walls, and bay and window openings. The east elevation exhibits a blend of Spanish-Pueblo Revival Style building integrated with the low river-rock wall that extends and connects to the historic river-rock wall to the north.
 11. The Board designates the west façade of the storage/studio building as primary. This elevation features a characteristic portal which extends along the west elevation.
 12. The Board designates the north-perimeter yard wall (#1) and east-perimeter yard wall (#4) as contributing structures. They retain their original, historic construction of river rock, which compliments the lower portion of the north and east Cider Press building façades.
 13. The information contained in the Application and provided in testimony and evidence establishes that all applicable requirements for Board review have been met.

CONCLUSIONS OF LAW

Under the circumstances and given the evidence and testimony submitted during the hearing, the Board acted upon the Application as follows:

1. The Board has the authority to review and approve the Application.
2. The Board grants the Applicant's request to review the structures' historic status.
3. The Board upgrades the status of the main house ("Cider Press") and the status of storage/studio building to contributing.
4. The Board designates the Cider Press building's north, east and west elevations, and the westernmost, brick wall of the south elevation, as primary façades.
5. The Board designates the storage/studio building's west elevation as its primary facade.
6. The Board designates the north and east perimeter yard walls as contributing.

IT IS SO ORDERED ON THIS 9th DAY of August, 2022, BY THE HISTORIC DISTRICTS REVIEW BOARD OF THE CITY OF SANTA FE.

Cecilia Rios
Cecilia Rios, Chair

4-5-23
Date

FILED:

for Kristine Bustos-Mihelcic *all*
City Clerk

3/24/24
Date

APPROVED AS TO FORM:

Frank Ruybalid
Frank Ruybalid
Assistant City Attorney

Oct 24, 2022

Date

Signature: Feruybalid

Email: feruybalid@santafenm.gov

H. NEW BUSINESS

1. **2022-005473-HDRB. 127 and 127 ½ E. De Vargas St.** Downtown and Eastside Historic District. Dale Zinn, applicant for Betty Caldwell Irrevocable Trust requests historic status review and primary facades designation for two non-contributing structures and one non-statused structure. (Angela Schackel Bordegaray)

STAFF REPORT

127 and 127 ½ E. DeVargas Street is a .25-acre property in the Downtown and Eastside Historic District with two main buildings, one known as the “Cider Press,” the other is a studio/storage building. Both structures currently are designated non-contributing. The property and buildings are surrounded by various types and heights of yard walls and fences. The yard walls and fences are non-statused.

The main house, known as the “Cider Press,” was built as a one-bay garage in 1910. The owner added two adobe rooms and converted it into an apartment in the 1950s. Per the recent applicant-commissioned Historic Cultural Properties Inventory form (HCPI), the former garage was a square brick building “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 wireglass 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.” The Cider Press building style currently can be described as Spanish-Pueblo Revival Style with its flat roof and parapets, still topped with brick coping on its north, south, and west walls. The north façade has two projecting windows that were likely used for display when the building worked as antique shop and art gallery. The larger unit is boxed and holds four six-light casements. The smaller window has a single pane. The building overall features a combination of windows, including paired casements, single-hung, fixed casements, and sliding. The west elevation has a pair of swinging wood doors that now cover a bedroom window. The south elevation has one opening holding an older 2/1 wood sash window. The north (river-facing) elevation is stuccoed and has a few remaining paintings from the building’s use as an antique shop.

The second building to the south of the Cider Press, the studio, was built in the 1960s as a storage room. It is a rectangular, flat-roofed, stuccoed building with a portal in the Spanish-Pueblo Revival Style. The north elevation has one window; there are no windows on the other elevations. The building faces west toward the New Mexico Supreme Court’s parking lot.

There are several yard walls on the property that vary in height, mortar techniques, and vintage. See attached numbered wall diagram and photographs. On the north side, a

historic rock wall, *Wall #1*, runs along the front of the Cider Press facing the Santa Fe River. The HCPI suggests it includes “pieces of sandstone bearing fossils and other anomalies.” The northwest corner portion of the rock wall appears to have been increased in height to about 5’ in or around 1988.

On the west elevation, *Wall #2*, is approximately 5’ tall, 40’ linearly, and runs across the west side of the Cider Press. It postdates 1988. *Wall #3* is the stuccoed block wall attached to the west rock wall that runs east to connect with north studio wall. It is not historic. *Wall #4* runs along the entire east property line and is historic. *Walls #5* and *#6* form an interior low rock wall that connects the Cider Press to Studio, running north south. It has two segments. It is historic.

Wall #7 is the south property line that separates the Cider Press property from the property to the south. Currently, there exists a tall wrought iron gate recently erected by the south neighbor. *Wall #8* is a low coyote fence that runs from the storage unit west toward the street. It is not historic.

Both the Cider Press and studio currently are designated as non-contributing. The new HCPI form includes additional information provided by the current owners. The applicant requests historic status review and primary façade designation as applicable for three structures on the property: the main house Cider Press, the studio, and the yard walls.

The “Cider Press Compound,” as the applicant refers to it, is a unique and curious group of historic structures sandwiched between two public institutional buildings, sited on the river to its north and a historically significant home to its south up a hill to East DeVargas Street (erroneously identified as the “Roque Tudesqui” building-see HCPI). In addition to meeting the historic preservation age threshold, the buildings and original low river rock walls continue to project a historicity through historic material, styles, building site pattern, and scale as an early 20th century settlement of multiple uses in downtown Santa Fe. It is uniquely sandwiched between public institutional buildings while continuing to function as a residence. The Cider Press building's boxed windows, remaining “Cider Press” sign, and faded murals remain character familiar to many generations of Santa Feans and visitors.

STAFF RECOMMENDATION

Staff recommended the historic status of the main house (“Cider Press”), inclusive of its north elevation wall-mounted “Cider Press” sign and faded murals, and the studio be designated contributing, per 14-5.2(C) Designation of Significant and Contributing Structures.

Staff also recommended that the following yard walls be designated contributing: *Wall #1* along the entire north elevation, *Wall #3*, along the entire east elevation, and interior walls

that run north/south inside the property (walls #5 and #6) connecting the studio to the Cider Press.

With respect to primary façade designations, staff recommended facades #1 north, #2 west, and #3 east elevations of the Cider Press building be designated primary facades and that the studio's #1 west elevation be designated its primary façade.

Member Bienvenu said the staff report did not include Wall #3.

Ms. Bordegaray said the yard walls were misnumbered. She explained yard wall #1 is the north and #4, not #3, is east and #5 and #6 are interior walls. She said she recommends four, yard walls to be designated contributing: # 1, 4, 5 and 6.

Member Bienvenu said that was different than what she said in her presentation and report.

Ms. Bordegaray said to amend her recommendation: yardwall #1 (#3 on the east property line) and the interior wall that runs north/south (wall #5) and #6. Northwest, east, and the interior.

Vice Chair Katz asked if there is a graphic showing the numbers.

Ms. Bordegaray said there is and was part of her staff report and, in the packet, but now sees it was not included. She said it is on page 5, building diagram, in her staff report.

Vice Chair Katz said some of it is there but not all.

Chair Rios asked if the interior fireplace made of river rock was included.

Ms. Bordegaray said yes, it is part of the east wall and the wall west of there.

Vice Chair Katz asked for clarification. He thought she said on façades #1, #2, #3 of the Cider Press Building, that #3 is the east wall. The diagram 3 is the *south* wall. He said he was concerned the record is not clear.

Ms. Bordegaray said for the record, to address the discrepancy in the numbering, "the yard wall that runs along the north perimeter, is #1 and connects on the entire east lower river rock wall and the north/south rock wall which are correctly numbered as 5 and 6." Not the west wall or the parking lot yard walls.

Member Bienvenu asked if Wall #3 is the east wall that the number is obscured in the diagram.

Ms. Bordegaray said that was Wall #4. She recommends Walls #1, #4, #5 and #6 on that diagram.

Ms. Piccarello noted they are looking at the diagram on page 4 of the staff report.

Member Biedscheid said Ms. Bordegaray is recommending the northwest and east façades of the Cider Press house as primary. The building only has four façades and she wondered what ruled the south out from the significant.

Ms. Bordegaray said she believes those three walls are primary. The south wall, has historic features and character, recommending a designation of primary would kick it into a significant status. She said the building does not warrant significant status.

Member Bienvenu asked if correct that the Board could put into the record the specific features of the façade (the window opening, the header), even though the façade itself is not primary or character defining. Those were clearly character defining when on the site.

Ms. Bordegaray said that is correct and she agrees on the window.

Member Biedscheid noted that the HCPI calls out the south and says the south elevation "*communicates admiral elements of the Pueblo Revival style.*" She wondered if that should also be primary. She said she doesn't understand why it does not warrant significant status.

Ms. Bordegaray said staff believes the east façade embodies the Spanish Pueblo Revival character. It has the historic elements with the river rock wall integrated with the upper stucco walls. Staff differs from the HCPI author's opinion. She said as mentioned, the south elevation has features on the elevation that the Board may call out as worthy of preservation without the façade being designated as primary.

APPLICANT PRESENTATION

Dale Zinn, PO Box 756, Santa Fe. He said he agrees for the most part with staff's recommendation. The property is incredible, and the Trustees are the Caldwell's. Jimmy Caldwell put this together. He and his wife Betty lived in the house and recently relinquished control to the Historic Santa Fe Foundation, who sold it. Their intent is to keep this faithful to the history of the property and never relinquish the property again. The tall brick building was built by the Cartwright family. The property is sandwiched between two State buildings. The Supreme Court and Legislature wanted the property, but the family saved the building.

Mr. Zinn said on the facades, he agrees with the west, north, and east. The west part of that building was converted to a bedroom. The garage door was retained and opens to some windows. He also agrees the part of the garage facing south should probably be designated but not the rest with the meters, etc. He thought the owners would be acceptable to the designation and noted they were monitoring on Zoom. The other building is unique and was a combination doll and gun space with a unique studio. They also agree with designating the west façade. On the walls, he agrees with the north walls all the way down, facing the river, and the east wall in front of the State Land Office. The yard walls #5 and #6, between the casita and studio show evidence of a lot of things. Their intent is to keep that wall. Now that the owners will occupy the compound, they will open up the east garden for a visual connection from the courtyard. He said they will probably ask permission for the wall to be possibly a lower height.

He said he would first like the designation. He wants to discuss the portion that is not identified by a number from the buttress to the property line on the south side in the southwest corner. There are some historic aspects of that wall as well and he would like the entire wall on the south side to be designated. However, it is not before the Board. He wants the record to show that the wall has significance in terms of context for the entire property of 129 and 127. He said that was important because someone may want to modify the wall.

Chair Rios referenced John Eddy's comments. She said it is very important to have public input and she agreed two minutes is not too long.

PUBLIC HEARING

Ms. Lamboy indicated there were no hands raised on Zoom.

There were no public comments.

BOARD DISCUSSION

Member Guida said status cases should not take this much time. The Board should have a clear façade map and diagram of the property. They should have an executive summary of what the HCPI states, and little else. Especially when the information is being augmented by a Board field trip.

Chair Rios said in reference to time, the Board is not here to rush things. They are here to review a project. She said we have to get all of the facts and understand what they are looking at. Not all of them are architects, understand or recognize certain things on a property. She said they are here to ask questions and clarify. The Board wants to see after they have made a decision, and something is built that they asked the right

questions. She said she appreciates wanting to move quickly but disagrees about going quickly on everything. As a review board they need to take their time.

Member Guida said respectfully, the comments he made pertain to staff's use of the Board and the public's time. Because the case load is short tonight, it should not be the case that we extend each case. In general, we as a board have discussed that status cases should take relatively less time. He said these are points he was making. Not that they should rush the applicants or the public, or Board discussion. They should receive information presented in a clear way so they can expedite discussion and input from the public in a reasonable amount of time. He said that was his point.

Chair Rios said she thought sometimes when things are complicated, in this case the walls, there is more need to clarify everything. They need to be sure they have everything in the proper order to make the proper motion.

MOTION: In Case 2022-005473-HDRB. 127 and 127 ½ E. De Vargas St., Member Guida moved to designate both structures as contributing, with the following building facades as primary: on the studio building the west façade; on the main building, the west, north and east façade; and to designate the yard wall on the north property edge and along the far east property edge of the building, as contributing. The motion was seconded by Vice Chair Katz with a friendly amendment to add as primary the west portion of the south façade, the brick portion of the original garage.

Member Guida accepted that as a friendly amendment.

Member Bienvenu said the staff report pointed out that the north primary façade of the main house record specifically reflects that designation include the wall-mounted sign stating Cider Press, as well as the murals.

Member Guida that accepted as friendly.

Chair Rios said Mr. Zinn indicated the south side wall has significance. She asked if Member Guida wanted to add that to the motion.

Member Guida said the applicant read that into the record and it is not part of this property.

VOTE: The motion passed by unanimous (4-0) roll call vote with Members Biedscheid, Bienvenu, Guida, and Katz voting in favor and none voting against.



City of Santa Fe
Land Use Department
200 Lincoln Ave.
Santa Fe, New Mexico 87504-0909

PROJECT DESC: Historic Status Designation and Primary Facade designation for Main House, Storage building and Yard Walls

CASE NUMBER: 2022-005472--HDRB

PROJECT TYPE: Historic Status Review

LOCATION: 127 E DE VARGAS ST
Santa Fe, NM 87501

CONTACTS: Applicant

DALE F ZINN

P.O BOX. 756
SANTA FE , NM 87504

Property Owner

Betty Caldwell

129 E. Devargas Units 1, 2, and 3
Santa Fe, NM 87501

BOARD ACTION

This is to certify that the Historic Districts Review Board (HDRB) acted on your request at their hearing on Jul 26, 2022. The decision of the Board was to designate the studio building contributing with the west façade and the west portion of the south façade specifically the brick portion of the original garage as primary, designate the main building contributing with the west, east, and north facades including the wall-mounted sign stating, “Cider Press”, and the murals, and to designate the yard wall on the north property edge and along the far east property edge of the building, as contributing.

For further information please call 505-955-6605.

Sincerely,

Angela Bordegaray

NOTE: Applicant can use this action letter to apply for construction permit, but the permit shall not be released until the end of the appeal period which starts on the date of filing of the Findings and Conclusions in the City Clerk's office (SFCC 14-3.17(D)). Your permit will be denied if any changes on plans that were not approved by the HDRB or if conditions of approval are not met. **Please attach copies of this letter to all sets when submitting for construction permits.**



City of Santa Fe

Land Use Department | Historic Preservation Division

Plan Number: 2022-005473--HDRB

Project Description: Historic Status & Primary Facade Designation

Project Location(s): 127 & 127 1/2 East DeVargas
Santa Fe, NM 87505

Contacts:

Applicant: Dale Zinn
SANTA FE , NM 87505

DFZINN49@gmail.com

Property Owner: Betty Caldwell Non-Revocable Trust

mgatcasey1@comcast.com
tawandaturtle2@gmail.com

Historic District: HD: Downtown And Eastside

Historic Building Status:

Non-Statused: False Non-Contributing: True Contributing: False Significant/Landmark: False

Primary Elevations:

Publicly Visible Facade-East: Yes

Publicly Visible Facade-North: Yes

Publicly Visible Facade-South: Yes

Publicly Visible Facade-West: Yes

Historic District Inventory Number:

Year of Construction: 1910 and 1960s

Project Type: Remodel

Historic Building Name: Cider Press

City of Santa Fe, New Mexico

memo

DATE: July 26, 2022
TO: Historic Districts Review Board Members
FROM: Angela Schackel Bordegaray Senior Planner, Historic Preservation Division

Case # 2022-005473-HDRB

Address: 127 and 127 ½ E. DeVargas Street
Historic Status: Non-contributing – Main building and studio; Non-statused - Yard walls
Historic District: Downtown and Eastside

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

_____ District Standards & yard wall & fence standards.

X Historic Inventory Forms

N/A Zoning Review Sheet

APPLICANT SUBMITTALS

X Proposal Letter

X Site Plan/Floor Plan

X Elevations

X Photographs

STAFF RECOMMENDATION:

Staff recommends the historic status of the main house ("Cider Press"), inclusive of its north elevation wall-mounted "Cider Press" sign and faded murals, and the studio be designated contributing, per 14-5.2(C) Designation of Significant and Contributing Structures.

Staff also recommends that the following yard walls be designated contributing: Wall #1 along the entire north elevation, Wall #2, along the entire east elevation, and interior walls that run north/south inside the property (walls #5 and #6) connecting the studio to the Cider Press.

With respect to primary façade designations, staff recommends facades #1 north, #2 west, and #3 east elevations of the Cider Press building be designated primary facades and that the studio's #1 west elevation be designated its primary façade.

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The second building to the south of the Cider Press, the studio, was built in the 1960s as a storage room. It is a rectangular, flat-roofed, stuccoed building with a portal in the Spanish-Pueblo Revival Style. The north elevation has one window; there are no windows on the other elevations. The building faces west toward the New Mexico Supreme Court's parking lot.

There are several yard walls on the property that vary in height, mortar techniques, and vintage. See attached numbered wall diagram and photographs. On the north side, a historic rock wall, *Wall #1*, runs along the front of the Cider Press facing the Santa Fe River. The HCPI suggests it includes "pieces of sandstone bearing fossils and other anomalies." The northwest corner portion of the rock wall appears to have been increased in height to about 5' in or around 1988.

On the west elevation, *Wall #2*, is approximately 5' tall, 40' linearly, and runs across the west side of the Cider Press. It postdates 1988. *Wall #3* is the stuccoed block wall attached to the

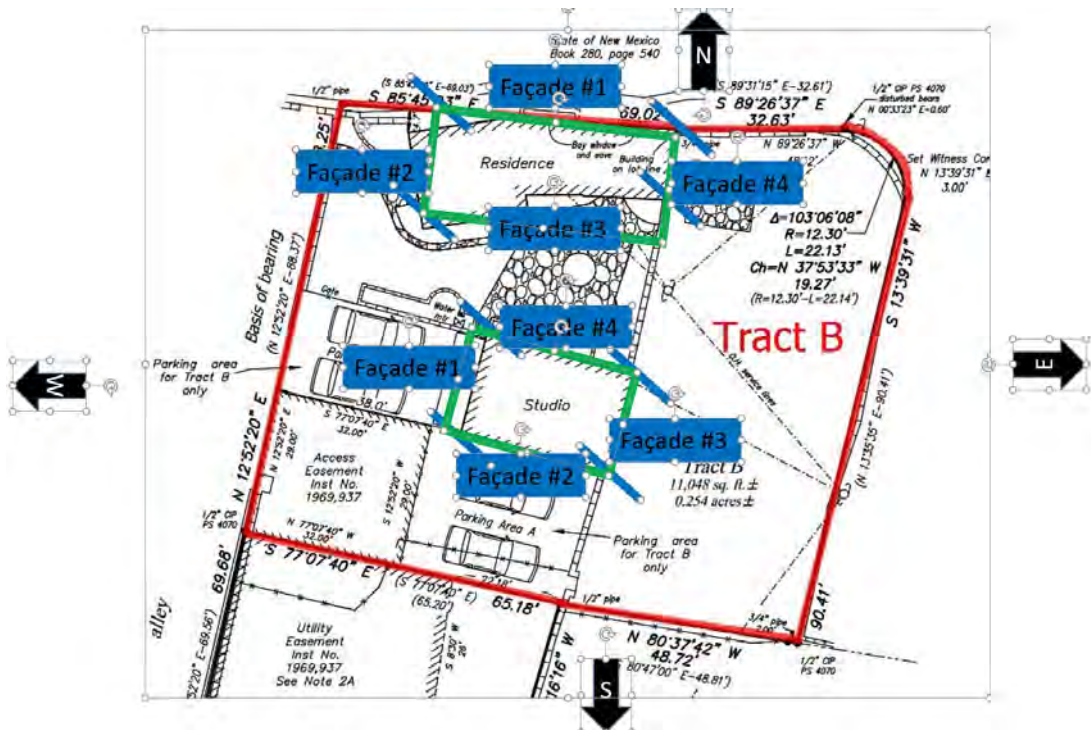
west rock wall that runs east to connect with north studio wall. It is not historic. *Wall #4* runs along the entire east property line and is historic. *Walls #5* and *#6* form an interior low rock wall that connects the Cider Press to Studio, running north-south. It has two segments. It is historic. *Wall #7* is the south property line that separates the Cider Press property from the property to the south. Currently, there exists a tall wrought iron gate recently erected by the south neighbor. *Wall #8* is a low coyote fence that runs from the storage unit west toward the street. It is not historic.

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FAÇADE DIAGRAM CIDER PRESS & STUDIO





BUILDING FAÇADE DIAGRAM



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			
<i>Continued on Page 5.</i>			
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)



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

Source: Office of the Santa Fe County Assessor, 2022

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: _____

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																																															
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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 ☐ 1 1/2 ☐ 2 ☐ 2 1/2 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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Single-Leaf	Plank w/Light	Wood	1																																												
Double	Outswing Garage	Wood	1																																												
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																																															

HCPI Detail Form (FORM 2)

(Continued from other side)

16. Primary Architectural Style ☐ Not Applicable

- | | | | | |
|--|---|--|---|--|
| ☐ Art Deco/Streamline Moderne | ☐ Gothic Revival | ☐ Mission Revival | ☐ Pueblo | ☒ Spanish-Pueblo Revival |
| ☐ Bungalow/Craftsman | ☐ International | ☐ Neo-Classical | ☐ Queen Anne | ☐ Territorial |
| ☐ Colonial Revival | ☐ Italianate | ☐ Northern NM | ☐ Ranch | ☐ Territorial Revival |
| ☐ Folk Victorian | ☐ Mediterranean | ☐ Prairie | ☐ Spanish-Colonial | ☐ Tudor Revival |

Notes:

Other: Vernacular

17. Documents Available and Their Locations

New Mexico Historic Preservation Division
407 Galisteo Street, Suite 236
Santa Fe, NM 87501
(505) 827-6320

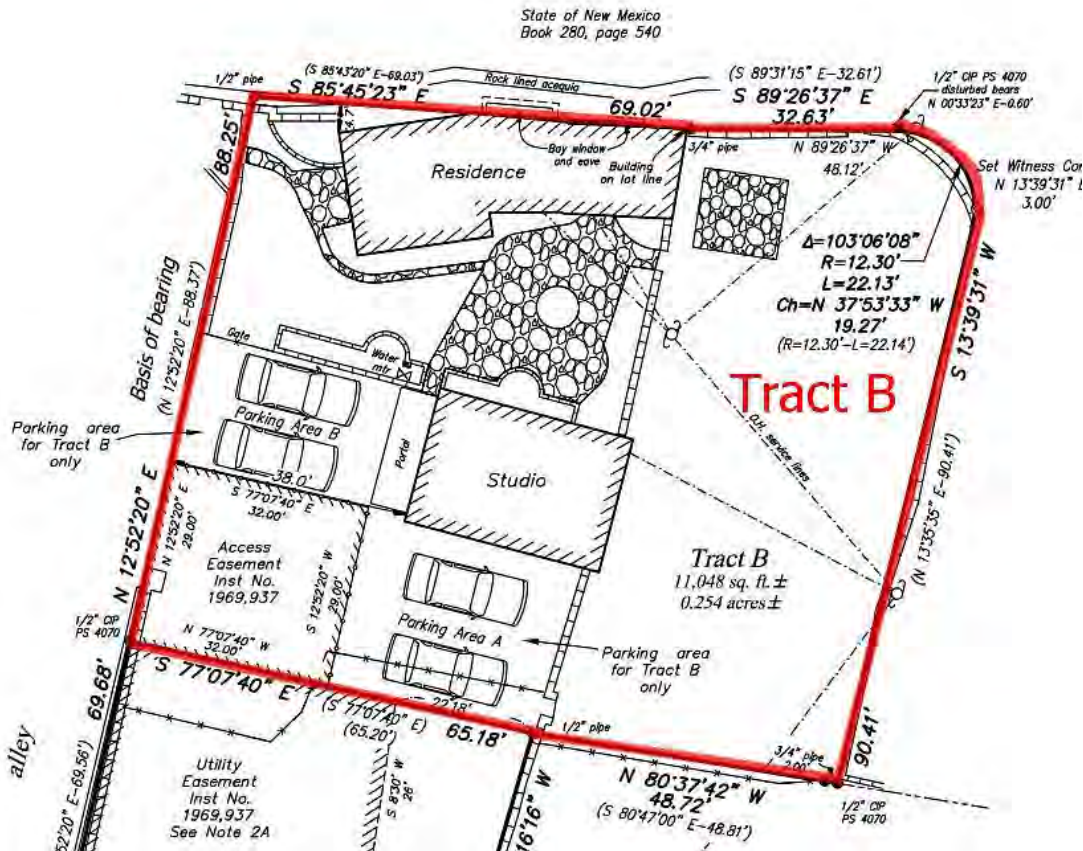
Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605

SITE:

18. Attached or Associated Properties

Are associated properties eligible for listing: No

19. Site Plan: Portion of 2021 boundary survey. Red lines added by author. Courtesy Sierra Land Surveying, Inc.



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

Historic Preservation Division, New Mexico Department of Cultural Affairs

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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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1. Name of property:		2. Location:		3. Local Reference Number:	
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	

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.

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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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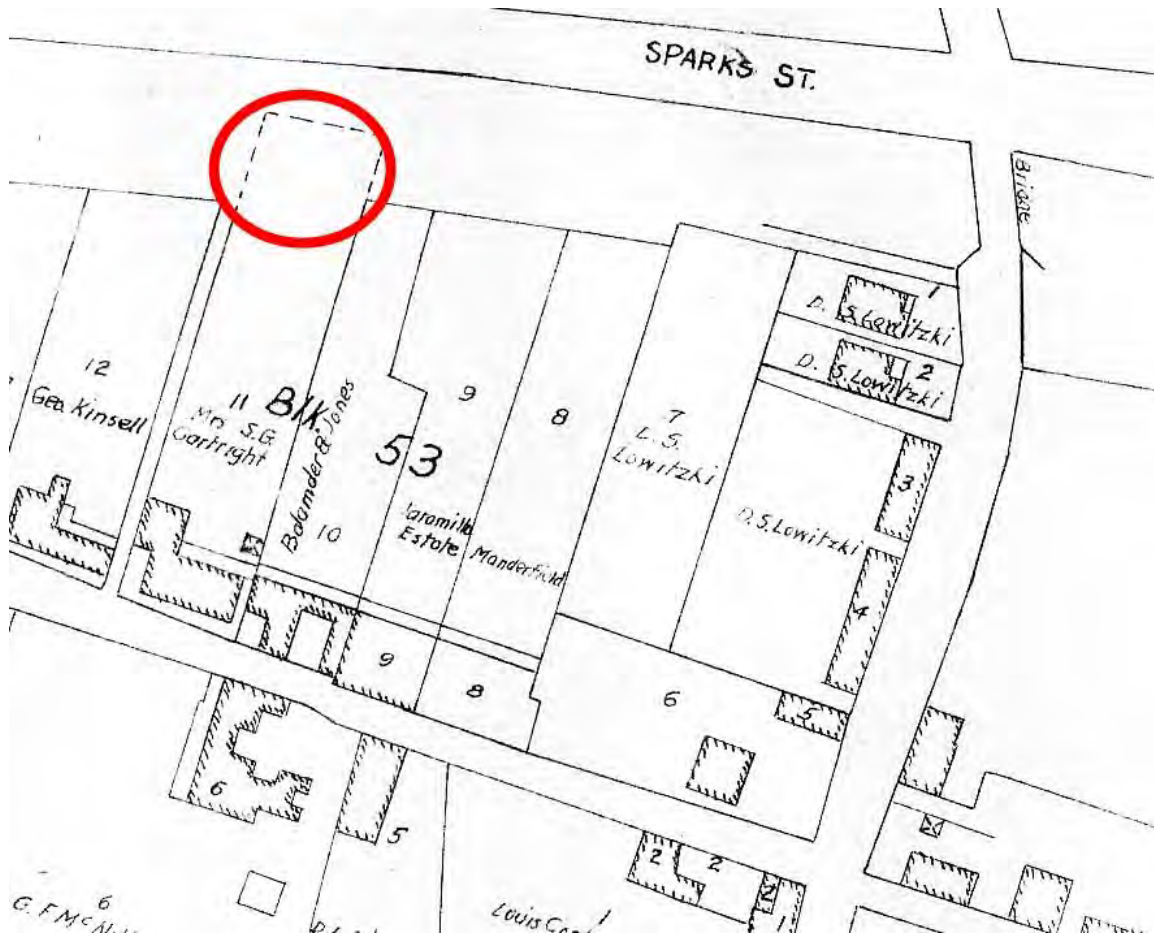


Figure 2: 1912 N. L. King, "Map of the City of Santa Fe."
No buildings indicated.

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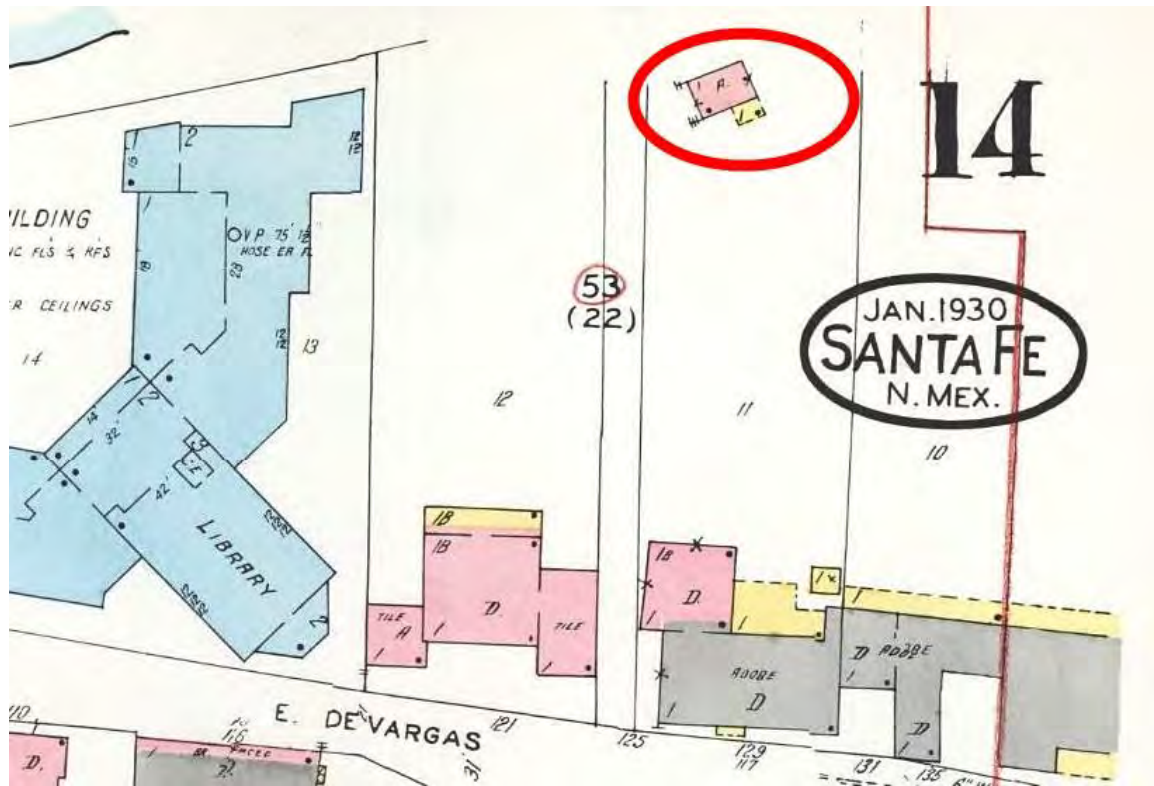


Figure 3: 1930/1948 Sanborn Fire Insurance Map.
Garage with frame addition.

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Figure 4: November 10, 1958, aerial photograph.
Cider Press with additions; Studio not present.

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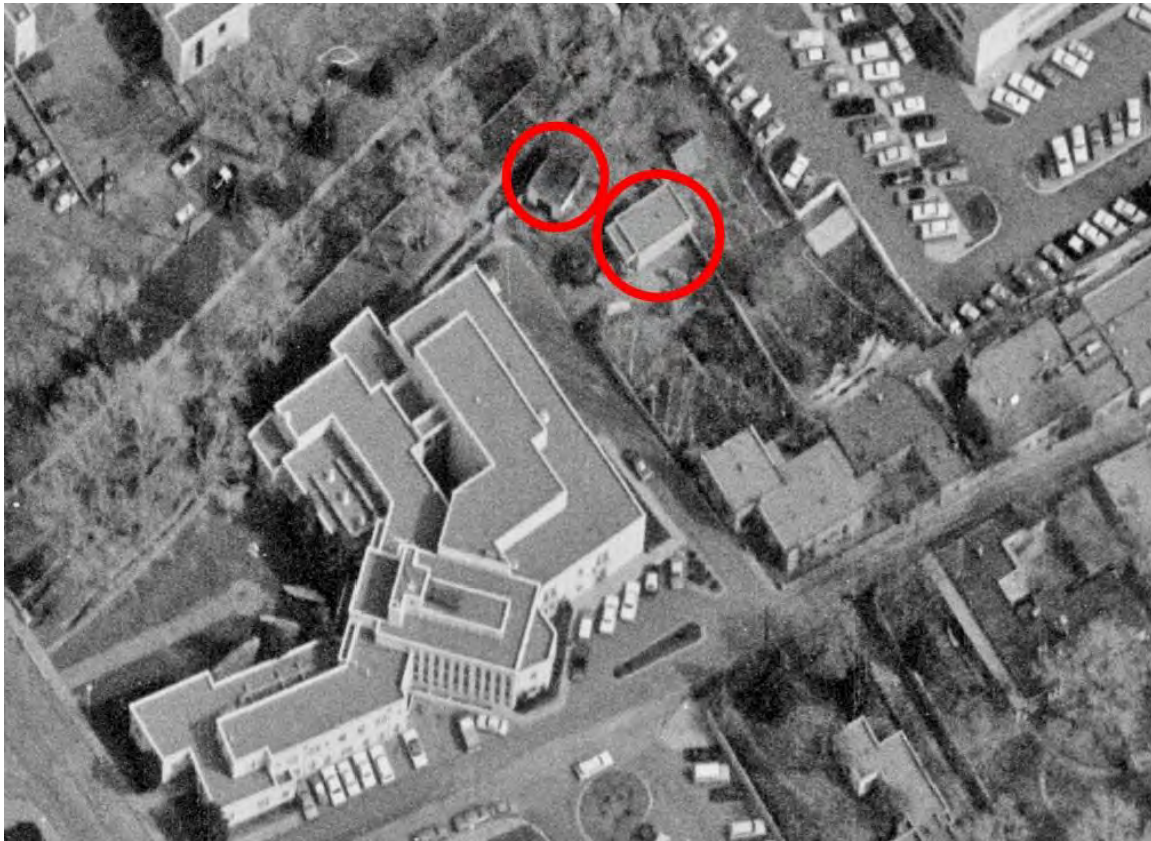


Figure 5: February 2, 1968 aerial photograph.
Cider Press and Studio circled.

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

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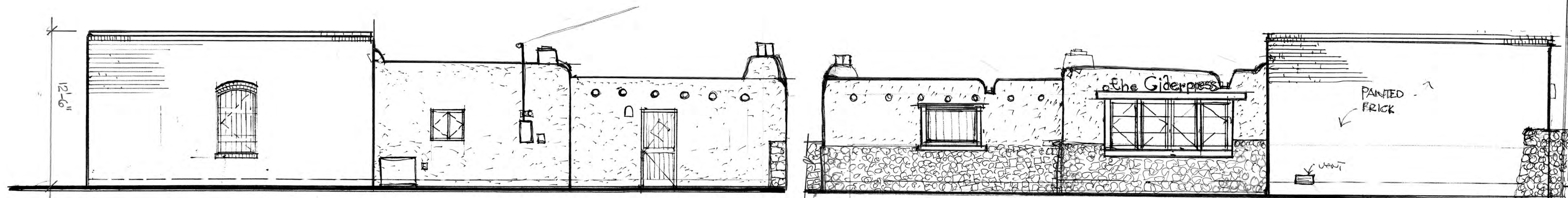
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Photo 11: Post-1988 stone wall in front of Cider Press.
Camera facing east.



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

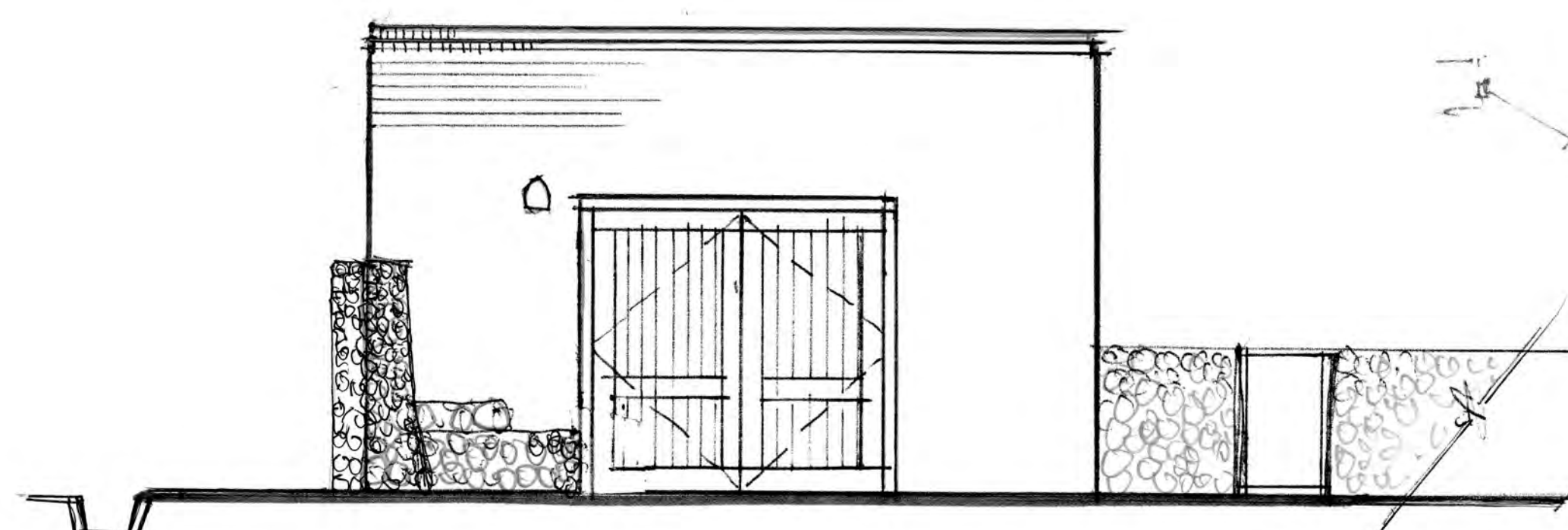


South Elevation

1/4" = 1'-0"

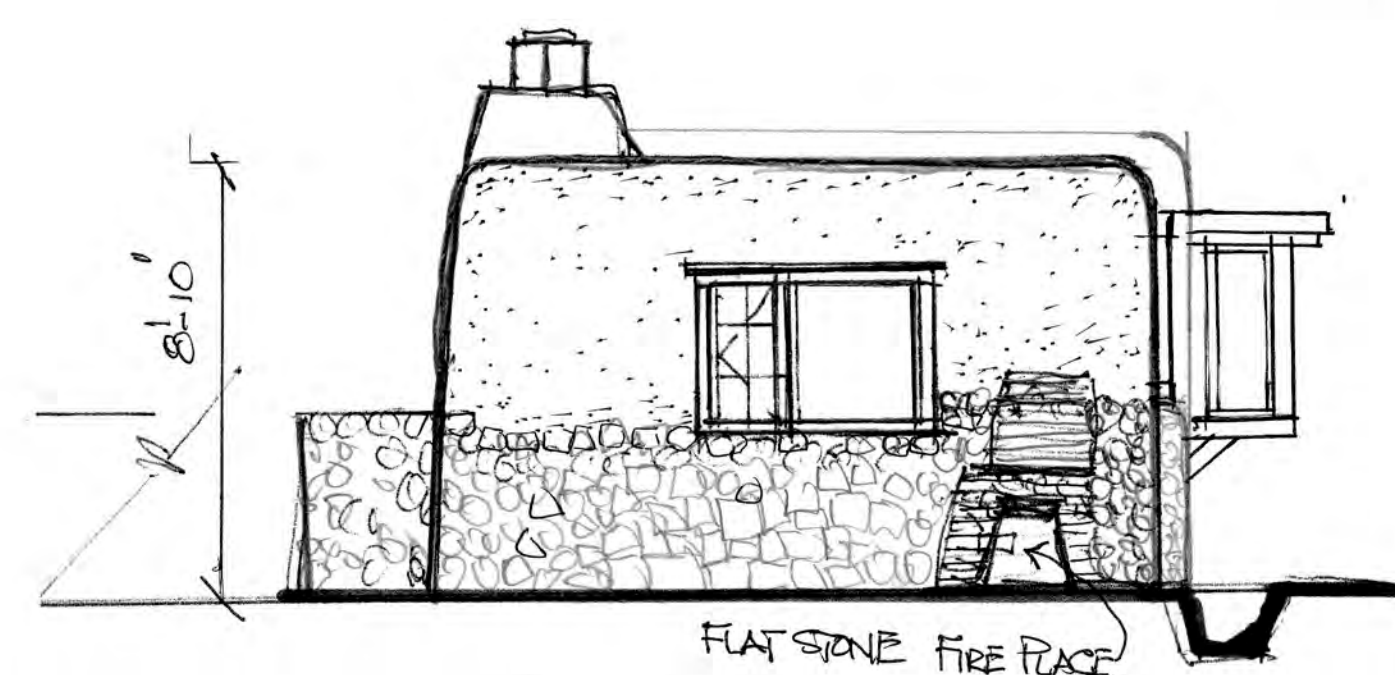
North Elevation

1/4" = 1'-0"



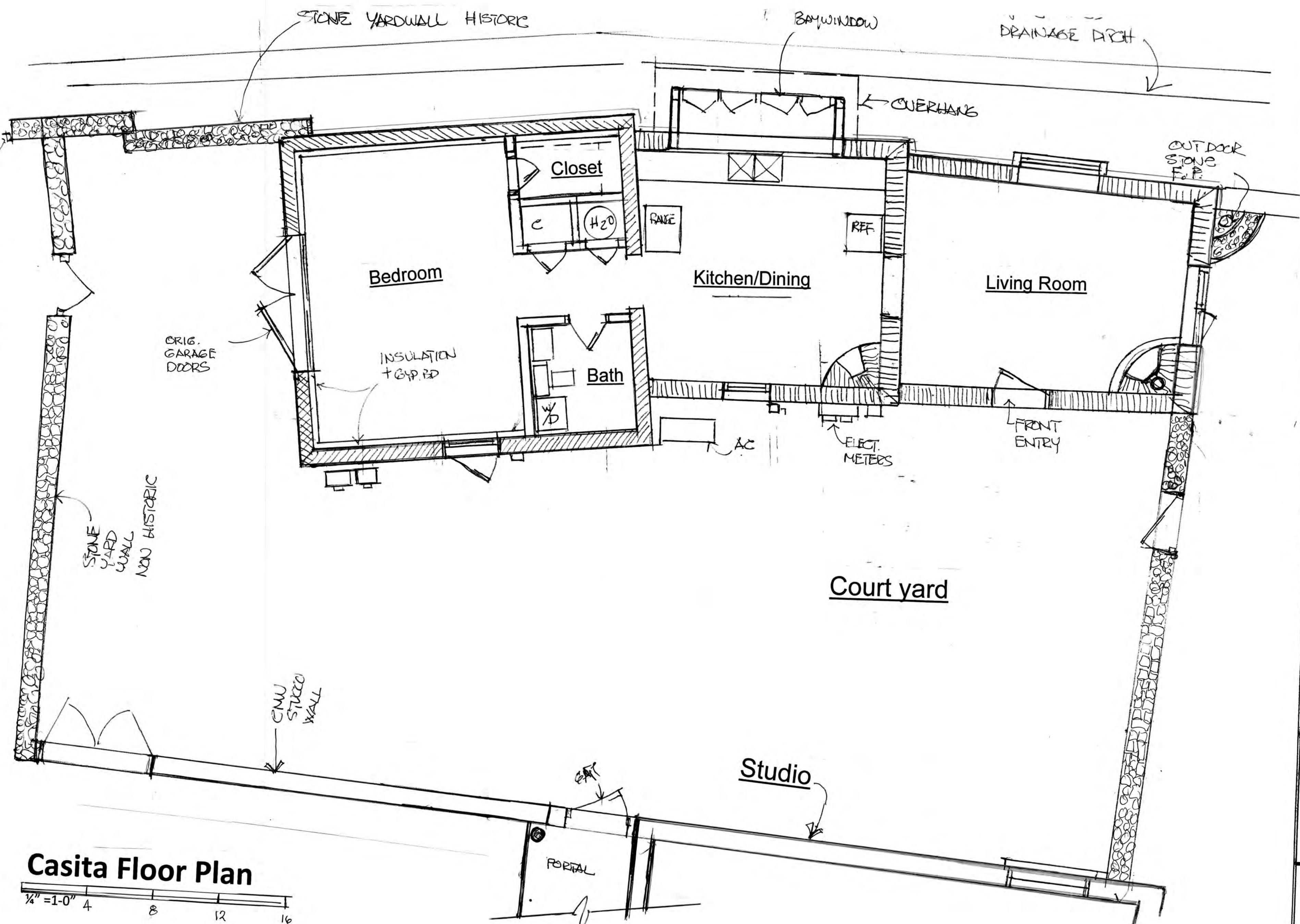
West Elevation

1/4" = 1'-0"



East Elevation

1/4" = 1'-0"



Casita Floor Plan

1/4" = 1'-0" 4 8 12 16

Dale F. Zinn and Associates, Architects
P.O. Box 756
Santa Fe, New Mexico 87504
(505) 982-8690
DFZinn@aol.com

Cider Press Compound

RESIDENCE
127 EAST DeVARGAS
SANTA FE COUNTY
SANTA FE, NEW MEXICO

Cider Press Casita
Drawings as Built

DATE: 05/05/2021
DRAWN BY: LA
CHECKED: DZ
129 E DeVARGAS-01.DWG

REVISIONS:	ID	DESC.	DATE

SHEET

H-1

June 10, 2022

Angela Shackle, Senior Planner
City of Santa Fe
Building Historic Preservation Division

200 Lincoln Ave
Santa Fe, Nm 87501

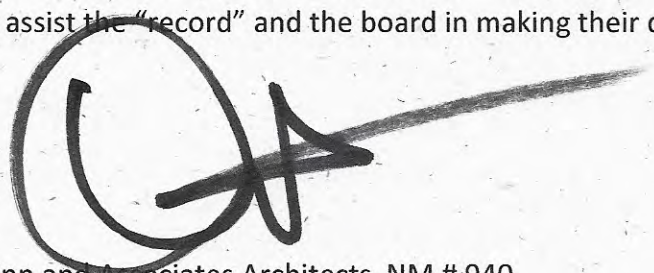
Re: Proposed re- assessment of buildings and features at 127 East de Vargas. (Formerly 129 Agua Fria)

Dear Angela,

My firm has been retained to represent the Betty Caldwell Irrevocable Trust , in matters pertaining to the design and construction that is proposed for property at 127 East De Vargas . This application pertains solely to the historic assessment of the structures and features on that property .

John Murphey has developed the document using much of the information that the current Owners provided and documents that fully describe the history of the property. His history should provide sufficient information regarding what I am now calling the Cider Press Compound. It is no longer part of the 129 East De Vargas properties and the history is sufficiently subdivided as well.

I have developed a separate set of floor plans and elevations to be considered along with John's document and photos to assist the "record" and the board in making their decision.



Sincerely Yours

Dale F Zinn Dale F Zinn and Associates Architects NM # 940

For Betty Caldwell Irrevocable trust, Owner.