

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 99000598

Date Listed: 6/4/99

Jackson, J. B., House
Property Name

Santa Fe
County

NM
State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Seth Boland
Signature of the Keeper

7/26/99
Date of Action

=====
Amended Items in Nomination:

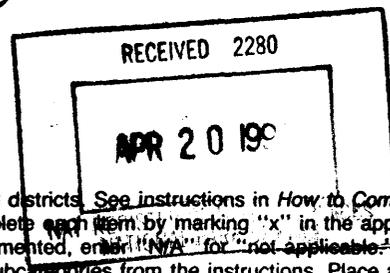
The period of significance ends in 1996, the year Jackson died.

This information was discussed with James Hewitt of the NM SHPO staff.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name J. B. Jackson Residence

other names/site number None

2. Location

street & number 268 Los Pinos Road not for publication

city or town Santa Fe vicinity

state New Mexico code NM county Santa Fe code 049 zip code 87505

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Lynn Sebastian 4-13-99
Signature of certifying official/Title Date

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper

Date of Action

Patrick Andrews

6/4/99

J. B. Jackson Residence
Name of Property

Santa Fe, New Mexico
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	2	buildings
1		sites
		structures
		objects
3	2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/single dwelling

Current Functions
(Enter categories from instructions)

Domestic/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

mixed

Materials
(Enter categories from instructions)

foundation concrete (block)

walls Adobe

roof asphalt (shingle)

other wood

glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

J. B. Jackson Residence
Name of Property

Santa Fe, New Mexico
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Other - Intellectual History

Period of Significance

1965 - 1997

Significant Dates

1965

1997

Significant Person

(Complete if Criterion B is marked above)

Jackson, John Brinckerhoff

Cultural Affiliation

Architect/Builder

Jackson, John Brinckerhoff/

C. de Baca, Ricardo

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University, Jackson Papers
- Other

Name of repository:

LSWR, Zimmerman Library

University of New Mexico, Albuquerque, NM

J. B. Jackson Residence
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County and State

10. Geographical Data

Acreage of Property ca. 4.8

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 1 | 3 | | 4 | 0 | 0 | 0 | 4 | 0 | | 3 | 9 | 3 | 7 | 9 | 0 | 0 |
Zone Easting Northing
2 | | | | | | | | | | | | | | | | | | | | | |

3 | | | | | | | | | | | | | | | | | | | | | |
Zone Easting Northing
4 | | | | | | | | | | | | | | | | | | | | | |

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Chris Wilson, Consulting Historian

~~organization~~ email: cwillie6@aol.com date 10/15/98

street & number 1208 Marquette Pl. NE telephone (505) 243-8619

city or town Albuquerque state NM zip code 87106

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name William Schenck

street & number 268 Los Pinos Road telephone (505) 424-6979

city or town Santa Fe state NM zip code 87505

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Santa Fe County, New MexicoSection number 7 Page 1

Description Summary Paragraph Located in the Hispanic farming village of La Cienega, fourteen miles southwest of Santa Fe, this small country place estate was created beginning in 1965 by the founder of cultural landscape studies in the United States, John Brinckerhoff Jackson. The 4.8 acre property is located in an irrigated valley surrounded by a semi-arid, high desert landscape. On a small terrace beside a county road stands a caretaker/guest house. Below it on a second, larger terrace created by Jackson, is the main house and a studio building, and below these is a large field that slopes gradually down to an orchard, horse barn and a stream at the edge of the property. Built in 1965, the twelve-room main house and the five-room caretaker's house are constructed of load-bearing adobe walls on grouted concrete block foundations. Their low-pitched shed roofs are hidden behind parapet walls. Inside, board floors and ceilings of *vigas* (log beams) and wood decking contrast with the plastered walls. Adobe corner fireplaces provide the primary visual focus in five rooms of the main house and one in the guest house. The Y-shaped plan of the main house has Jackson's bedroom at the end of one wing and guest rooms at the end of the others--one of which was converted to a dining room in 1997 by the current owners. The long narrow wings of the house combine with landscape plantings, walls and curbs to define three outdoor courtyards. A grid of cottonwoods align with the fourteen-foot-tall piers of the northwest facade to form a formal entry courtyard, while an informal trellis-covered terrace looks across the fields on the south and east on to the distant arid landscape. A studio building added also in 1997 completes the definition of a service courtyard on the northeast side. Natural springs on this and a neighbor's property to the southwest have been channeled into two ponds, to a series of irrigation channels that line the terraces on the southeast side of the house, and to ditches that water dense landscape plantings and a fruit orchard. A metal horse barn was erected beyond the orchard in 1997. The windows of the main house were also replaced with replica windows, the stuccos and paint trims were changed to an entirely earth-tone palette, and a bedroom was added to the rear (northeast) of the main house in 1997. But because the floor plan has not been altered, and the footprint of the landscape design remains unaltered, the J.B. Jackson Residence retains its historic integrity and ability to convey a strong sense of the environment that Jackson created in the late 1960s, and in which he lived until his death in 1996.

Setting The J.B. Jackson Residence is located in La Cienega, fourteen miles southwest of Santa Fe, New Mexico. A Keres-speaking pueblo located here participated in the Pueblo Revolt of 1680. The place name, La Cienega, first appears on the Peñalosa map of 1686, while a 1710 Spanish colonial document mentions a ranch here. Long a small Hispanic farm and ranch community, villagers have increasingly taken day jobs in Santa Fe since the Second World War, meanwhile a growing number of Anglo-American immigrants to the area have chosen to build homes here. The

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community is best known today for the Hispanic folk village and living museum, El Rancho de las Golondrinas, located one-half-mile southeast of the Jackson Residence.

Situated about a mile up stream (northeast) from the heart of the community in a section sometimes referred to as Upper Cienega, Jackson's small country place estate occupies approximately 4.8 acres. The numerous natural springs in Upper Cienega--including those on the Jackson property--not only provide abundant water for ponds and fields, but feed the community irrigation ditch, and help account for the community's name, La Cienega, which means the marsh.

This rectangular property, measuring approximately 125 by 900 feet, drops from 6105 feet on its northern-most corner to 6060 feet on the south. A guest/caretaker's house stands on a sixty foot wide terrace beside Santa Fe County Road 54 (recently also named Los Pinos Road under the emergency response system). An embankment drops twenty-five feet to a second one-hundred-foot wide terrace, where the main house and a new studio building are located. Another five to ten foot drop reaches a large field, which slopes gradually southeastward to a small orchard and new barn. Beyond them, at the edge of the property, is a small, perennial stream known variously as the Arroyo Hondo or Arroyo Alamo. Similar irrigated properties with houses flank the Jackson Residence on two sides, while a semi-arid, upper Chihuahuan landscape above the county road, and the riparian stream below bracket the narrow sides of the property.

Main House The foundation of the main house, built in 1965, is two to six courses of concrete block, filled with concrete. Exterior walls and most interior walls are load-bearing adobe brick, covered with cement stucco. A few interior partitions defining closets and bathrooms are wood frame and stucco. The low-pitched, rear-draining shed roofs, covered by rolled asphalt roofing, are largely hidden behind parapets. Single and paired exterior doors have fifteen glass panes each in a three by five grid. Wood frame windows employ similar small panes in two-over-two, six-over-six, and eight-over-eight double-hung configurations, in paired 12 light casements, and in 4, 6, and 18 light fixed windows. All doors and windows are framed outside by simple 5-and-1/2-inch board surrounds, and, finished inside with splayed plaster reveals. Black carriage lamps flank most exterior doors.

A grand fourteen-foot tall entry *portal* (porch or portico) on the northwest facade is formed by six, three-foot square piers, flanked at either end by projecting masses. A wooden lattice canopy off the study and the living room defines a sitting terrace, while a new porch off the kitchen consists of log posts topped by carved, wooden corbel brackets with painted gouge-work detailing. The floor of the entry portal is concrete, and inscribed with the date of construction, name of the builder and crew members (but partially covered by boxes at the time of field study, and so not

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reported here). The floor of the trellis-covered terrace is flagstone and concrete pavers, and that of the kitchen porch, flagstone.

Interior floors are six-inch-wide boards on joists with a utility crawl space beneath. The stuccoed walls are finished with simple baseboards and quarter round at the floor, and butt joints at the ceiling. Arched openings with simple rounded corners connect the entry hall to the living room, the living room to the master suite sitting room, and the study to a bedroom hallway. Otherwise, the interior paneled doors have 3-and-1/2-inch board surrounds with pedimented lintels at top. Ceilings are of *vigas* with five inch, notched, tongue-and-groove decking. Adobe corner fireplaces are found in both studies (one the former dining room), in the living room, master bedroom suite sitting room (a former guest room), and the dining room (another former guest room).

The Y-shaped floor plan has three, one-room wide wings. The formal entry hall opens to the right to Jackson's study and bedroom wing. Directly ahead from the entry, a living room leads to a guest (now master bedroom) suite. To the left, in Jackson's day, were the dining room, kitchen, storage room, a garage and, finally, a second guest room. The garage and guest room have been converted into a large dining room by the current owners, and the old dining room into a second study. The house and the surrounding terraces step down with the terrain from the north wing to the ends of the other two arms on the south and east, reaching the lowest point on the terrace beside the master bedroom suite.

Jackson deployed the arms of the house and landscaping to define three outdoor rooms. On the northwest side, he planted eighteen cottonwood trees on a grid aligned with the piers of the main portal. Together with low retaining walls and curbs, they define a formal entry courtyard. On the south side, the study, living room and sitting room form two-and-a-half walls of an open, sitting terrace, further articulated by a wooden lattice ceiling, and a flagstone and concrete floor. A four-foot-tall wall on the south, and additional low curbs further define this terrace. On the east, Jackson defined a service court by the house on two sides, and trees and retaining walls on the other sides. The current owners have further articulated this service courtyard with the addition of the kitchen porch, and the studio building.

Caretakers House, Studio, Barn Also built in 1965, the caretaker's/guest house on the terrace closest to the county road employs materials similar to the main house: concrete block foundations, adobe wall construction, ceilings of *vigas* and tongue-and-groove decking, and a low shed roof with parapets. Its main porch has six-by-six-inch wooden posts and lintels, while the smaller, kitchen porch has four-by-four posts and a wooden lattice on the west side next to the road. All of the paired, three light metal casement windows, and the paired casements with six lights fixed in between are

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trimmed with 3" board surrounds. The house has a kitchen, bathroom, two bedrooms, closets, and a living room with a large corner fireplace. A three-and-a-half foot tall masonry wall around this house defines the forecourt and rear yard--private spaces for guests or employees occupying the unit.

An art studio was constructed opposite the kitchen of the main house in 1997. It is of wood frame and stucco construction set on a concrete slab, and topped by low shed roofs behind parapets. Its porch, like the new kitchen porch, has log posts topped by carved, wooden corbel brackets with painted gouge-work detailing. Its main entrance consists of a pair of 15 light doors; the side entrance is a six panel door. In addition to wooden windows with six-over-six double-hung configurations, there is also as window with twelve fixed lights flanked by a pair of six light sliding windows. Apart from a small bathroom and utility closet, the inside consists of a single large space, articulated by partitions into a canvas storage area on the north, an entry and office zone in the middle, and the painting area on the south. Beyond the orchard on the eastern end of the property, a prefabricated metal stable building with four stalls for horses was also erected on concrete footings by the current owners in 1997.

Landscape Features During Jackson's residence at the property--primarily in the late 1960s--he created the terraces surrounding the main house, constructed four ponds (two of which are now dry), planted an orchard at the southeast end of the property, and cultivated extensive plantings especially on the main house terrace, around the lower pond, and the caretaker's house.

Fences define the perimeter of the property with hog wire topped by one or two strands of barbed wire beside the road, the caretaker's and the main house terrace. Four-strand twisted wire fences define the main field, while four- and five-strand barbed wire fences outline the southeastern reaches of the property. A new metal post-and-rail fence forms a corral beside the stable.

The driveway from the county road enters near the middle of the northwest side of the property and curves to the northeast at the drop from the caretaker's terrace to the main house terrace, then tends along the northeast side of the property to the stable and river embankment at the far end.

Between the road and the property fence is a residual upper Chihuahuan desert landscape of scraggly piñon pine, yucca, prickly pear cactus, rubber rabbitbrush, saltgrass, snakeweed, and sand and giant dropseed grass, along with irises planted by Jackson beside the driveway. (See complete plant list at the end of this section for full botanical names.) Tree of heaven, Rocky Mountain juniper, and Ponderosa pine shade the walled entry court of the caretaker's house, while honeysuckle climbs its porch

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posts. The house's walled rear yard has one apricot and two apple trees, daisies, hyacinths, irises and bluegrass. The gravel parking lot opposite the caretaker's house is defined by lilac bushes and Russian olive trees, while cholla cactus mix with fescue and bluegrass on this terrace.

Three large mountain cottonwoods--the only trees pre-dating Jackson's purchase of the property--hold the edge of the embankment just below the driveway as it descends to the main house. What may be the remnants of an irrigation ditch along the bottom of this embankment are the only visible surface archeology on the property. Goodding willows also hold the edge of this embankment, and line the old pond beside the driveway and another pond at the end of the cottonwood courtyard. The pollarded cottonwoods of the formal entry courtyard are of the mountain variety. Fruitless mulberry and honey locust shade the living room terrace, while vinca, woodbine and English Ivy provide ground cover and climb to the lattice canopy. Mature catalpa, lanceleaf cottonwood and Carolina poplar dominate the service courtyard.

Lining the property fences on either side of the main field--beside both of which run irrigation ditches--are thickets of willow, salt cedar, elms and Russian olive. The lower pond is ringed by Carolina poplar and mountain cottonwoods, while a clump of poplars stands in the main field near an old, now-dry pond. Apple trees dominate the orchard along with a sprinkling of apricots and peaches, and Russian olive trees mixed in at the edges. A closely-planted wood lot of Siberian elms stretches along the property fence in the new corral.

Springs and seeps on this and the property to the southeast feed four ponds: two on the Jackson Residence, and two on the neighbor's property. Jackson's upper pond forms a reflecting pool at the end of the entry courtyard, over which guests seated at a table could look out to the distant Cerrillos Hills. An irrigation channel fed by this pond runs along the edge of the terraces on the south side of the main house. The mature trees surrounding the lower pond provide a visual focus in the main field. An irrigation channel from the pond waters the orchard beyond. Although the neighbor's ponds and an irrigation ditch that runs just outside Jackson's fence are not included in this nomination, they are mentioned here and noted on the site plan because they contribute water to Jackson's upper pond and to his orchard.

Recent Changes Since purchasing the property in 1997, the current owner, Bill Schenck, and his wife, Marilyn Ballard, have consulted with the State Historic Preservation Office (SHPO) about treatment of the main house. Their relatively minor modifications and additions, made to adapt the property for their needs, have respected the important spatial patterns established by Jackson. They converted the original garage and a small guest room into a new, large dining room. They also added a master

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bedroom at the end of the living room wing, and converted the previous guest room there into a sitting room for the master bedroom suite. All windows have been replaced with new wooden windows fabricated to duplicate the originals. Most of Jackson's original solid doors have also been replaced with glazed doors to bring more natural light into the house. A scalloped fascia board has been removed from the entry portal. Exterior and interior stucco and trim colors of the main house have been changed from Jackson's red brown stucco, white trim and green accents to an entirely earth-toned palette.

Fences around the main field were converted from barbed to twisted wire, and a metal stable was constructed--both to accommodate horses. Many of Jackson's pink concrete block retaining walls are being replaced in their original locations by moss-covered natural brown sandstone. The owners are also seeking the advice of landscape architect Baker Morrow, who conducted the SHPO-funded survey of historic landscapes in the state.

Building Count The main house and the guest house are counted for National Register purposes as two contributing buildings, while the entire landscape, including ponds, irrigation ditches, terraces and plantings, is considered a single contributing site. Besides these three major features designed and constructed by J.B. Jackson, his spring house and well house are not counted because they are minor features that do not contribute strongly to the historical character of his property. The art studio and horse barn are counted as two non-contributing buildings because they were added after Jackson's time.

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Plant List This list of plants growing at the J. B. Jackson Place on May 22, 1998, was prepared by Baker H. Morrow, ASLA.

A. Trees

1. Apple - *Malus sylvestris* var.
2. Apricot - *Prunus armeniaca* var.
3. Bolleana poplar - *Populus alba* *Pyramidalis*'
4. Canaerti juniper - *Juniperus virginiana* *Canaerti*'
5. Carolina poplar - *Populus canadensis*
6. Fruitless mulberry - *Morus alba*
7. Goodding willow - *Salix gooddingii*
8. Honey locust - *Gleditsia tricanthos inermis* vars.
9. Lanceleaf cottonwood - *Populus lanceolata*
10. Lombardy poplar - *Populus nigra Italica*'
11. London plane - *Platanus acerifolia*
12. Mountain cottonwood - *Populus fremontii*
13. Paperbark birch - *Betula papyrifera*
14. Peach - *Prunus persica*
15. Piñón pine - *Pinus edulis*
16. Plum (various spp.) - *Prunus* spp.
17. Ponderosa pine - *Pinus ponderosa*
18. Rio Grande cottonwood - *Populus fremontii* *Wislizeni*'
19. Rocky Mountain juniper - *Juniperus scopulorum*
20. Russian olive (red hybrid) - *Elaeagnus angustifolia* var.
21. Salt cedar - *Tamarix chinensis*
22. Siberian elm - *Ulmus pumila*
23. Silver maple - *Acer saccharinum*
24. Simonii poplar - *Populus Simonii Fastigiata*'
25. Singleseed juniper - *Juniperus monosperma*
26. Tree of heaven - *Ailanthus altissima*
27. Umbrella catalpa - *Catalpa bignonioides Nana*'
28. Western catalpa - *Catalpa speciosa*

B. Shrubs

1. Rubber rabbitbrush (chamisa) - *Chrysothamnus nauseosus*
2. Common yucca - *Yucca glauca*
3. Coyote willow - *Salix exigua*
4. Shrub honeysuckle - *Lonicera tatarica*
5. Woods rose - *Rosa Woodsii*

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C. Ground Covers, Flowers, Vines, Specialty Plants

1. Alfalfa - *Medicago sativa*
2. California poppy - *Eschscholzia californica*
3. Cattails - *Typha latifolia*
4. Common iris - *Iris* sp.
5. Common lilac - *Syringa vulgaris*
6. Daffodils - *Narcissus* spp.
7. English ivy - *Hedera helix*
8. Grape - *Vitis* sp.
9. Grape hyacinth - *Muscari armeniacum*
10. Honeysuckle (vine) - *Lonicera japonica* var.
11. Periwinkle - *Vinca minor*
12. Saltgrass - *Distichlis stricta*
13. Snakeweed - *Gutierrezia sarothrae*
14. Yellow daisies - *Happlopappus* sp.
15. Woodbine (Virginia creeper) - *Parthenocissus quinquefolia*
16. Yarrow - *Achillea millefolium*

D. Grasses

1. Bluegrass - *Poa pratensis* vars.
2. Fescue - *Festuca* spp., likely red fescue and/or tall fescue
3. Sand dropseed - *Sporobolus cryptandrus*
4. Giant dropseed - *Sporobolus giganteus*

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Significance Summary Paragraph Author, editor and educator, and in turn, historian, acute observer, and social commentator, John Brinckerhoff Jackson (1909-1996) contributed significantly to the intellectual life of the United States from the 1950s to the 1990s. Historical scholarship beginning in the late 1970s has consistently credited Jackson with establishing the field of cultural landscape studies in America through his own essays and the magazine he founded and edited from 1951 to 1968, *Landscape*. By treating all human-shaped environments, from dwellings to nations, as coherent non-verbal cultural systems, by elevating vernacular architecture and landscapes to a level of study once reserved for architect-designed buildings, and by discerning an admirable vitality in the American scene of equal complexity and value to that of the European continent, Jackson also helped enlarge the conceptual frameworks of various disciplines--most notably architectural history, cultural geography, American studies, historic preservation, and planning and architectural theory. The country place estate he designed and built between 1965 and 1968 in La Cienega, New Mexico is of exceptional significance because of its association with this major American intellectual, and is eligible for listing on the National Register under Criterion B as the property most closely associated with him. This house and its landscaped grounds are distinguished not only as a direct expression of Jackson's ideas and personality, but also as the place he lived longest (41 years), his residence when he published all of his books, and achieved his greatest notoriety and impact. Like his essays, which are noted for their combination of a plain-spoken, conversational style with great erudition and piercing insights, his country place primarily employs the regional Hispanic adobe vernacular but with passages of formality abstracted from the Mediterranean villa and eastern U.S. country place traditions, combined with understated echoes of Modernism and Mogul garden design. Likewise, the integration of the main house with the landscaping to form open-air courtyards and terraces for formal entertaining and daily living reconceive the local Hispanic and more-distant Mediterranean villa traditions in contemporary terms.

Education and Early Pursuits Born to an American family in Dinard, France on September 25, 1909, John Brinckerhoff Jackson was educated at private schools in Switzerland and France, including the exclusive boarding school, Le Rosey. He first came to the American West in the mid-1920s with his uncle, Wall Street lawyer Percy Jackson, who owned a cattle ranch in northeastern New Mexico, and provided his nephew entrée to the inner circles of cultural workers then defining the Santa Fe style and remaking that city into a tourist mecca and romantic art colony. Jackson completed his secondary education at the Deerfield Academy. *from the file*

After his freshman year at the University of Wisconsin, Jackson transferred to Harvard, from which he graduated in 1932 with a degree in history and literature. He stayed on in Cambridge to study architecture at MIT for a year before working briefly as a reporter for a New England newspaper. He next studied commercial drawing in

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Vienna, and traveled the continent for two years by motorcycle. His articles about Europe in the thrall of fascism for the *American Review* and *Harper's Magazine* led to a first novel, *Saints in Summertime*, which the *New York Times* called "a remarkable piece of work, crafty, witty and original," and led the *Saturday Review of Literature* to place him on its cover.

In 1936, Jackson returned to northeastern New Mexico to work as a cowboy, and in 1940 enlisted in the U.S. Army. The discipline and anonymity of life as an enlisted man at Fort Bliss near El Paso satisfied him, but when someone studied his personnel file and saw the Harvard degree, the command of French and German, and working knowledge of Italian and Spanish, he was made an officer and assigned to military intelligence. Jackson fought in north Africa, was wounded in the invasion of Sicily, and earned the Purple Heart and Silver Star. As a field intelligence officer in northern France after his recuperation, Jackson interrogated captured German soldiers, poured over aerial photographs, and studied volumes on regional history, vernacular architecture and agricultural practices, while also reading the French school of human geographers. These sources contributed to the formation of his first comprehensive picture of a cultural landscape--the one ahead on which his comrades would fight.

In his book *Brave Men*, Ernie Pyle, the tireless reporter for the common soldier, recounted his encounter with Captain John Jackson, "an unusual fellow with an unusual job. It fell to his lot to be the guy who went in and brought out German generals who thought maybe they would like to surrender. . . . Captain Jackson was a short dark man with a thin face. He wore a long trench coat with pack harness, and his helmet came down over his ears, giving him the appearance of a Russian soldier rather than an American." Jackson was mustered out in early 1946 with the rank of Major, and as Harvard historian John R. Stilgoe recalls, when he accompanied Jackson on a trip to West Point in the early 1970s, "Senior Army officers walked up to him, stood around him respectfully, and called him 'Colonel.' I suddenly knew that my teacher had been a soldier, one whose reputation somehow endured in the Regular Army officer corps. I soon learned that his battlefield and behind-the-lines reports endured too, as models used in training young officers."

Landscape Magazine After the war, Jackson tried the life of a rancher near Clines Corners, New Mexico, but was thrown from a horse, and spent a year-and-a-half convalescing from multiple fractures. He settled in Pojoaque, New Mexico, and in the spring of 1951, at the age of 41, began to publish a small magazine from Santa Fe, entitled simply *Landscape*. This is how he concluded his statement of intentions:

Wherever we go, whatever the nature of our work, we adorn the face of the earth with a living design which changes and is eventually replaced by that of a future

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generation. How can one tire of looking at this variety, or of marveling at the forces within man and nature that brought it about?

The city is an essential part of this shifting and growing design, but only a part of it. Beyond the last street light, out where the familiar asphalt ends, a whole country waits to be discovered: villages, farmsteads and highways, half-hidden valleys of irrigated gardens, and wide landscapes reaching to the horizon. A rich and beautiful book is always open before us. We have but to learn to read it.

This was his object: to learn to read the signs of human aspiration and industry in the vernacular landscape, and to share his respectful appreciation of this everyday world with a wider public. Although the circulation of *Landscape*, during Jackson's seventeen years as publisher and editor never exceeded 3,000, it was read by leading figures in half a dozen fields, and by students who would emerge as important scholars and commentators in their own right. Articles on vernacular architecture, ecology, American history, rural and urban planning, the anthropology of space, cultural geography, landscape and architectural design, historic preservation, and tourism (some translated by Jackson from European and Latin American sources) were leavened by an extensive book review section and occasionally spirited exchanges on the ideas surfacing in the journal.

The writers Jackson published ranged from his own predecessors, to friends and colleagues and to promising students, from Lewis Mumford, Siegfried Giedion, Carl O. Sauer and Fred Kniffen to Garrett Eckbo, Edward T. Hall, Grady Clay, and Reyner Banham; from Bruno Zevi, Oscar Lewis, Christopher Tunnard and Colin Rowe to Frank Waters, Peter Van Dresser, David Gebhard and Terry Jordan; and from Kevin Lynch, Herbert Gans, Lawrence Halprin and Amos Rapaport to Denise Scott Brown, Christopher Alexander, David Lowenthal and Yi-Fu Tuan. "It was a great journal," suggests noted architect Donlyn Lyndon, "because he was not only a fine writer, but a probing listener and an extraordinarily keen scout." Many authors tested ideas in the pages of *Landscape* that they later developed with Jackson's encouragement into significant books in their own fields.

Jackson's own essays, appearing two or three a year, were equally wide ranging, and anything but antiquarian. One 1956 article, "Other Directed Houses," for instance, cajoled architects and planners to abandon their elitist denigration of the automobile commercial strip, and instead to appreciate and engage its raw commercial vitality. "How are we to tame this force unless we understand it and even develop a kind of love for it?" he wondered. Appearing a dozen years before Venturi, Scott Brown and Izenor published *Learning From Las Vegas*, the iconoclastic appreciation of the American scene in Jackson's essay came as something of a revelation for many designers.

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An essay the following year entitled "The Stranger's Path" gave a similar respectful attention to that district in towns devoted to the needs of male day laborers--that route leading away from the train or bus depot lined by pawn shops, employment agencies, greasy spoons, and taverns, boarding houses, rescue missions, cheap hotels, and whore houses--in the vernacular: skid row. Likening the flow of humanity along this path to "a river, a stream, a powerful, muddy, untidy but immensely fertile stream," Jackson warned the gathering forces of civic improvement that, "If we seek to dam or bury this ancient river, we will live to regret it." The vast parking lots created by Urban Renewal in city after city, now populated by street-corner clumps of homeless men, where skid rows once met their needs, prove the wisdom of his prophecy.

Jackson not only legitimized the study of the vernacular landscape, but his essays, and even brief asides in the notes and comment section of his magazine on such topics as front lawns, county seat towns, the short comings of architectural Modernism, the dwelling as microcosm of society, urban place-making, and changing conceptions of public monuments have long since become the topics for countless dissertations and scholarly books.

Creating His Country Residence In the mid-1950s, Jackson had rented a four room adobe house in La Cienega, south of Santa Fe from Mr. and Mrs. George Paloheimo; their ranch has since become the Hispanic folk village, Las Golondrinas. Jackson also purchased a 6.7 acre tract located one half mile north of the Paloheimos from a Hispanic farming family. (In the 1990s, Jackson deeded the two acres lying east of Arroyo Alamo to a family he had permitted to build there.)

In the early 1960s, Jackson established ties with the geography and architecture departments at the University of California, Berkeley, including architecture faculty members Charles Moore and Donlyn Lyndon, who would soon design Sea Ranch, an acknowledged catalyst of the Post-Modern movement. When Lyndon stopped by La Cienega on his honeymoon, and Jackson mentioned his plans to build a house, Lyndon volunteered to design one for him. "It was a fine scheme," Lyndon recalls, "one of my favorites, and I'd like to build it still; it was my only foray into the realm of adobe." The plan--later published by Moore and Lyndon--featured two linear buildings, which combine with freestanding walls to form a rectangular courtyard. "He politely declined its charms," continues Lyndon, "and indicated that he would design and build for himself a simpler, more traditional home."

Jackson worked out his design by the spring of 1965. When an adobe wall erected by his first builder collapsed, Jackson hired Ricardo C. de Baca, of a leading La Cienega family, to take over as chief contractor. In addition to C. de Baca's sons, Richard and Leroy, Felipe Baca also worked on the project. The entire main house

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along with a guest/caretaker's house were erected during 1965. By the summer of the following year, the cottonwoods of the formal entry court--suggested by Berkeley landscape architecture professor, Michael Laurie--had begun to take root. The terrace surrounding the main house and two nearby ponds also soon took shape.

This would not be an agricultural landscape, but rather a special sort of country place residence--the home of an internationally-known author, and of an informal *patron* of local families. A comfortable library and study would be Jackson's primary work place. Guest rooms at the end of two other wings, as well as the house near the road, allowed Jackson to host a steady stream of visitors. The living and dining rooms permitted formal entertaining, and, in summer, a table at the edge of the cottonwood court pond, and the lattice-covered terrace were favored for informal socializing. But the kitchen always served as the social heart of the house.

First-time guests parked at the end of the cottonwood courtyard and typically went to the formal entry centered on the main facade, while repeat out-of-town visitors knew to go to the kitchen door to its left, and residents of La Cienega typically parked in the service courtyard to the rear and approached the kitchen from there. Jackson was not only sought out for advice and part-time jobs, but, because of his wealth, was able to pay for the higher education of many village children, and to purchase tools, vehicles and supplies needed to start small businesses. His friend, the anthropologist Edward T. Hall, recalled in a prose poem after his death, "*Patron La Cienega Village*, where they accepted, then liked and finally almost worshipped him . . . In the European tradition he was the priest's friend & critic."

In one essay, Jackson listed among "the spaces and symbols devoted to hospitality" in the contemporary American middle-class dwelling, "the formal front door with doorbell or chime, the formal lobby or entrance hall, . . . the guest room and bath, and formal dining room, to say nothing of parking spaces for visitors." This list also describes Jackson's own house. To fulfill the obligations incumbent on his social standing, Jackson also included a formal courtyard and ceremonial entrance--symbolic spaces drawn from the European manor house tradition. There in his entry courtyard, Jackson hosted a large annual reception, when his Hispanic friends and neighbors rubbed shoulders with Santa Fe's primarily Anglo-American elite. Jackson may well have had this occasion and his other small dinner parties in mind when he later wrote: "Along with the lavish use of space for hospitality often goes a very demanding domestic schedule of hospitality, fixed many days in advance." This all reflects "a distinctly establishment definition of the house, as an autonomous, self-sufficient territory, a focus of power and influence."

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The J.B. Jackson Residence shares many characteristics with country place estates developed in the Northeast and around Chicago by families of the Social Register between 1880 and the Second World War. Largely made possible by the accumulation of wealth following industrialization, these estates typically consisted of a few acres to hundreds, even thousands of acres in a rural setting. A large, historical revival house, inspired by European manor houses and often incorporating historical architectural fragments, typically dominated each estate, complimented by formal gardens near the house and picturesque landscapes further away, and by additional structures to house servants and to allow such gentlemanly pursuits as horse and cattle breeding.

During the 1920s and 1930s, Santa Fe architects John Gaw Meem and William Penhallow Henderson translated this country place movement into the regional Spanish Pueblo and Territorial Revival styles. Jackson not only was familiar with European manor houses and country places in the eastern United States, but had visited their Santa Fe equivalents since the 1920s, and was an acquaintance of Meem. While Jackson's property and house are small by Eastern standards, they resemble other country places in and around Santa Fe. His combination of a formal entry facade and court with increasing picturesqueness on the other facades can be found in the east, while his use of the local adobe vernacular and of a sprawling Y-shaped plan resembles earlier country places in the Santa Fe area.

The house's grid of trees, monumental portico, centered entry hall, and the stucco color Jackson selected, which more than one writer described as Pompeian Red, call to mind the Mediterranean, classical tradition of Roman and Palladian villas--allusions shared by many eastern country place mansions. This integration of the building with a well-defined, open-air courtyard also echoes the Great Mosque at Cordova, Spain, and its New World descendants: the open air chapels of central Mexico and the walled *atrio* forecourts of Spanish missions in New Mexico.

Jackson drew inspiration for many other aspects of his design from the more modest, local vernacular of Hispanic residences, which he had observed closely and written about eloquently. The construction, of course, is stuccoed adobe with flat roofs. Like local houses, the plan consists of rooms organized in one-room-wide, linear forms, which allow light on at least two sides, but often dictates circulation through intermediate rooms. But the use of numerous exterior doors in historic house also provided autonomy for multiple households, or, in Jackson's own case, for guests. Such linear forms--in the vernacular and in Jackson's hands--also define outdoor courtyards and open-air rooms. In addition, Hispanic houses historically rested directly on simple stone footings, and stepped from room to room with the slope of the land. Likewise,

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Jackson's house settles into the slope of the land by means of steps between rooms and outdoor terraces.

Jackson's position as editor of a leading design journal, and his voracious reading in five languages made him conversant with a vast literature on the history of architecture and landscape design around the world. In this light, the water channel that steps along the edge of the terraces on the south side of the house, not only provides a pleasing accent of running water, but for Jackson and his many erudite guests also evoked both the Mogul gardens of northern India, and recent Modernist landscape designs.

The trellised terrace deftly fuses similarly eclectic inspirations. The use of white stucco on the walls beside the trellis followed the local Spanish-Mexican practice of treating walls under porches with whitewash like finished interior walls, in contrast with the earthen plasters of the rest of the exterior. The geometric crispness of Jackson's trellis, the continuation of the white stucco in large blocks to the tops of the wall parapet, and a bold square of blue simultaneously made this section Modernist in spirit.

If the grid of cottonwood trees complimented the formality of the entry portico, Jackson's landscaping on the other facades and throughout the rest of the property adopted picturesque design principals. The other facades and wings ramble with the slope of the land, and in their stucco color echo the surrounding landscape, as their vernacular predecessors had. Likewise the informal clusters of trees and bushes simulate the caprices of nature. These plants also help define the outdoor spaces, while forming asymmetric compositions to be viewed from the terraces and framing distant glimpses of the arid landscape. Like his choice of modest local adobe construction, Jackson's landscape includes no exotic or fashionable plant selections, emphasizing instead native species, naturalized imports and the most common of local nurseryman's stock.

Later Writing and Teaching Career After completing his house and establishing his landscape plantings, and also after deciding to pass his magazine on to a younger editor in 1968, Jackson began making a solo journey around the country each year on his motorcycle. A leisurely ride across the South or Midwest brought him to Harvard each fall to teach, then quickly west to Berkeley for the spring term, and finally another exploration, now south along the coast or through the Rockies to home for the summer. Jackson was 58 when he began teaching full time in 1967, during a period when students questioned establishment precepts as a matter of course. But his passion for ordinary American environments, his formal, respectful demeanor, and wry sense of humor attracted a devoted following of students and junior faculty. Jackson's "History of American Cultural Landscape" became a popular lecture course, typically drawing 300 student a semester at each school, while such budding scholars as John Stilgoe,

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Gwendolyn Wright, Richard Longstreth, Delores Hayden, Paul Groth, Reuben Rainey and Tim Davis attended his seminar classes. By the time Jackson retired from regular teaching in 1978, perhaps 5,000 future designers and scholars attending two of the nation's leading universities had been exposed to his ideas.

Through nearly twenty years of retirement, Jackson remained highly active. He took odd jobs that kept him out of his house daily and in touch with people. An early riser, he set off in his small pickup truck six days a week to clean up and haul trash for a transmission shop, a private post office and a series of builders and landscapers. It was not uncommon for him to be paying someone in need of a job to keep up his grounds while he was away on his own work rounds—so important did he regard this work and the attendant social contacts for his physical and mental well-being. But Jackson always returned by early afternoon to write. His lectures at universities, academic conferences and to civic and preservation groups took him around the country, while a steady stream of magazine articles and books brought his vision of the American landscape to his largest audience.

A first collection of his most influential essays from his early magazine years appeared as the collection *Landscapes* in 1970. In *American Space* (1972), Jackson examined the shaping of the continent in the pivotal decade following the Civil War. *The Necessity for Ruins* (1980) brought together the best pieces written during his years at Harvard and Berkeley, while Jackson presented his most focused introduction to the field he pioneered in *Discovering the Vernacular Landscape* (1984). *The Essential Landscape* (1985) compiled early articles from *Landscape* magazine on the Southwest borderlands. Jackson's final book, written in his mid-80s, *A Sense of Place, A Sense of Time*, won the 1995 PEN writers' association award for best collection of essays published in the United States during the previous year, thereby broadening his reputation as an insightful thinker and a literary stylist of a high order. Herbert Muschamp of the *New York Times* wrote, "John Brinckerhoff Jackson, 86, is America's greatest living writer on the forces that have shaped the land this nation occupies. In a series of insightful essays, many of them originally published in *Landscape* magazine, and later collected in books, Jackson has taught several generations of designers to see the environment with fresh eyes." A selection of representative pieces from throughout his career and his final essay were published posthumously by Yale University Press in 1997 under the title *Landscape in Sight*.

To pass a late Saturday or Sunday afternoon at his kitchen table during his "retirement" meant being interrupted by phone calls from opposite coasts, and the visit of a neighbor or two in need of help or advice, or just come to pay their respects. Not infrequently a visitor in their late twenties or early thirties was there too, or their visit was expected the following week. They had been started on their own cross country

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explorations by his writings, and came now to put a face to the voice that had spoken from the page, and to receive some quiet words of encouragement. Next to cups of coffee and a plate of crackers and camembert, sat stacks of books--two or three of them recently-arrived and inscribed by former students or people Jackson had never met but who had been inspired by his essays.

Jackson continued to entertain a steady stream of colleagues and admirers from around the country and the world, to write his essays, and to work at his daily clean-up jobs well into his 86th year. He passed an uncomfortable night at home, August 27th, 1996, entered St. Vincent's Hospital in Santa Fe the following day, and died there in his sleep that evening.

Significance and Impacts of J.B. Jackson The assessment of the significance of a leading figure in any field immediately following his or her death can be a difficult undertaking. Fortunately in the case of J. B. Jackson, that assessment was begun more than twenty years before his death, and a consensus emerged among many geographers, historic preservationists, architectural historians and post-modernist architects while he was still alive that he was largely responsible for establishing the field of cultural landscape studies in the United States, and had made a significant contribution to each of those fields.

Leading historical geographer Donald W. Meinig provided the first substantive assessment of Jackson's work in his 1979 book *Interpreting the Ordinary Landscape*. Jackson, wrote Meinig, "has looked at the landscape in new ways, defined a new focus for its study, and has through his own work and his stimulation of others created a new literature." More specifically,

... Jackson points the way in his insistence on looking the modern scene squarely in the face: and his admonition is not simply for us to be comprehensive and tolerant, but to see the ordinary landscapes of automobile, mobile homes, supermarket, and shopping center as legitimately 'vernacular'--that is, native to the area, but area now defined more at the national than the local scale. ... Underlying this positive approach is Jackson's tolerance of change, and underlying that, of course is his basic principal of evaluating landscapes in terms of life. This insistence upon a social as well as an aesthetic dimension may well alter our appreciation, but can save us from nostalgia and sentimentality. In more practical terms it points toward an emphasis upon the search for a truly humane conservation rather than rigid preservation of patches of history and beauty. (Meinig 195-96, 235)

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Two years later, Helaine Prentice echoed these observations in *Landscape Architecture* magazine: "Jackson is the acknowledged wellspring of a new understanding of the American landscape. His observations . . . have elevated the commonplace elements of the American scene to become worthy of top-level academic study by environmental planners, geographers and historians. His curriculum is as indispensable to designers' perceptions today as was once the European grand tour." (Prentice, 740) In this last regard, Jackson and his magazine made a major contribution to the critique of architectural modernism and to the development of alternatives, especially the new emphasis on contextualism, place-making and regionalism--components of what became known in design circles as post-modernism. By focusing attention on the ways humans create and use spaces during the 1950s, Jackson was largely responsible for introducing the notions of "place" and "placing-making" into the vocabulary of the design professions.

Following discussions with Jackson at Berkeley, and at his suggestion, for instance, architects Donlyn Lyndon, Charles W. Moore, Sim Van der Ryn, and Patrick J. Quinn wrote "Toward Making Places" for *Landscape* in 1962. This early anti-modernist manifesto owed a great deal to Jackson's insistence that human landscapes, in this case buildings and urban settings, should not be understood and judged primarily in aesthetic terms (although Jackson was not insensitive to the need for beauty), but in terms of their ability to foster economic vitality, a rich social life and a just society. Architectural historian Vincent Scully also credits Jackson as one of Robert Venturi's precursors, while Jackson published and, early in her career, encouraged Denise Scott Brown, who would later become Venturi's partner and coauthor with him of *Learning From Las Vegas*. That classic post-modernist treatise brims with a appreciation of the automobile strip reminiscent of Jackson. (Helphand, 5; Scully, 240)

Jackson's impact in historic preservation to date has come primarily through his conception of *cultural landscape*. Following his death, Richard Nicholls wrote in *Preservation* magazine, "It is not much of an exaggeration to say that John Brinckerhoff Jackson, in some 45 years of lecturing and writing about the American landscape, past and present, taught us to see the world we have made. . . . Jackson was the first to identify persuasively the elements that make a particular landscape American, and to explain convincingly how commerce, imagination, need, and nature collaborated over time in creating the look of the land." It is also not much of an exaggeration to say that it would be impossible to imagine Robert Melnick's 1984 field work handbook, *Cultural Landscapes: Rural Historic Districts in the National Park System*, or its successor, *National Register Bulletin 30* on rural historic landscapes without the foundation laid by Jackson's writings and the issues he fostered in *Landscape* magazine in the 1950s and 1960s.

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In addition to the authors already cited, and several journalistic sources in the bibliography that attest to Jackson's standing, Horowitz (1985), and Groth and Bressi (1997) provide substantive historical evaluations of cultural landscape studies, and each identifies Jackson as the founding figure of the field. In addition, noted architectural historian Richard Longstreth recently wrote, "There can be no question that J. B. Jackson was a giant among those who have studied the built environment during the twentieth century. His name will likely endure for generations as a pioneer who established significant new parameters for looking at and analyzing the cultural landscape." (Longstreth letter to Lynne Sebastian, NM SHPO, September 6, 1998.)

Other aspects of Jackson's intellectual legacy are less clear cut or have yet to be fully analyzed. His perceptions appear to have contributed significantly to the rise of the study of vernacular architecture, material culture, and American studies since the late 1960s, while Jackson's fascination with contemporary, popular culture echoes through much of the current generation of culture studies. But his critiques of the historic preservation and wilderness conservation movements for their attraction to nostalgia, tendency to denigrate contemporary human initiatives, and lack of self-consciousness about their own ideologies, have been overwhelmed by the widespread popularity of those movements. Nevertheless, a growing literature on the history and cultural politics of historic preservation, and books such as *Uncommon Ground: Toward Reinventing Nature*, edited by William Cronan in 1995, keep alive a dialogue on these issues Jackson helped initiate.

Integrity and Appropriateness Jackson left his La Cienega property to the Santa Fe Community Foundation with the stipulation that it be sold and the proceeds used for social service needs. The property was purchased the year following his death by Bill Schenck a painter, and dealer in Anasazi pottery, Depression cowboy furniture, and art of the Santa Fe and Taos colonies. The similarities of Schenck's occupation to Jackson's has meant the property has continued to be used much as it was in Jackson's day. Schenck's new studio building fits easily into the existing landscape on the service courtyard side, while a new horse barn was located on the low, eastern end of the property, which had been least developed by Jackson. Likewise, the new master bedroom was added to the rear of the main house where it would be least disruptive. This bedroom does occupy a portion of the original rear terrace, and interrupts the route that once allowed guests to stroll entirely around the house.

Many colors and finishes have been changed to satisfy the new owners' desire for a more unified earth-tone palette, but they have consciously respected the deeper spatial patterns established by Jackson. Inside, the wood trim has been stripped of paint and stained, for instance, but the floor plan remains very little altered. Likewise, outside they have chosen to replace some of Jackson's colored concrete block curbs and

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retaining walls with moss-covered stones, but always have located these in the precise original alignments. While a few flowers have been planted in already existing beds, no significant changes have been made to the landscaping. The restuccoing of the white walls of the trellis terrace outdoor room with the same brown as the rest of the exterior undermines Jackson's original articulation of this space. That Schenck and his wife, Marilyn Ballard, have consulted with historic architect Anita Kay Hardy of the State Historic Preservation Office, and initiated contact with landscape architect Baker Morrow, who conducted the state's survey of historic landscapes, bodes well for their future treatment of the property. Despite the largely superficial alterations made by the current owners, the property continues to strongly convey a sense of its character as Jackson designed it and as it was during his 41 years there.

The J.B. Jackson Residence is easily the most appropriate property to commemorate Jackson's importance in American intellectual history. His earlier residences in the area were rentals where he lived for a much shorter time. The building on Garcia Street in Santa Fe, from which he published *Landscape* magazine, is a modest and now modified structure. Although he chose to be buried in the Catholic village cemetery, he did nothing to shape its landscape. The main house and surrounding grounds, by comparison, are direct expressions of his ideas and tastes--an especially important consideration given the focus of his intellectual life on design issues and cultural landscapes.

Although Jackson did important work and began to have a significant national impact during the early years of *Landscape* magazine, he achieved his greatest prominence while living in this house. From the completion of the house in 1965 to his death in 1996, Jackson finished his final years as editor of *Landscape*, published all of his books, spent eight months of each year teaching at Harvard and Berkeley for a decade, and then continued for another two decades with a full publishing and speaking schedule, and as a leading member of the La Cienega community.

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Mexico Press, 1985. [Essays by Jackson, photographs by others.]

Verbal Boundary Description and Justification

The boundary of the J. B. Jackson Residence is shown as the dotted line on the accompanying map entitled "Plat Survey for the Santa Fe Community Foundation," which was completed February 5, 1997 by registered Professional Surveyor Philip B Wiegel, Del Rio Surveys, P.O. Box 22773, Santa Fe N.M.

This boundary encompasses the property controlled and improved by J.B. Jackson during his residence here from 1965 to 1997. On the northeast, southeast and southwest sides, this boundary is also the surveyed property boundary. The Guest House yard wall and the fence on the northwest side of the property does not line up with the surveyed property boundary, and Jackson made improvements along the short driveway from his property to the county road. In order to include the entire property he shaped, the southeast edge of County Road 54 has been chosen as the northwest side of the nominated property.

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**J.B. Jackson Residence
Santa Fe County, New Mexico**

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Maps Submitted

1. J. B. Jackson Residence, La Cienega, Santa Fe County, New Mexico, Geographical Map, USGS Turquoise Hill, N.M. Quad

2. J. B. Jackson Residence, La Cienega, Santa Fe County, New Mexico, Sketch Map, "Plat of Survey for The Santa Fe County Community Foundation, Fe Countybruary 5, 1997."

3. J. B. Jackson Residence, La Cienega, Santa Fe County, New Mexico, Site Plan.

4. J. B. Jackson Residence, La Cienega, Santa Fe County, New Mexico, Floor Plan.

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Photo Labels

All negatives are located in the J.B. Jackson Papers, Center for Southwest Research, Zimmermen Library, University of New Mexico, Albuquerque (CSWR-UNM).

1. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking west over valley, Jackson Residence includes tallest trees at center and left of center on horizon, down and to the left to the largest clump of light-colored trees.

2. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking east at Caretaker's House.

3. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking northwest a driveway and Caretaker's House.

4. The J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking southeast across old, dry pond to main house.

5. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, July, 1998; CSWR-UNM; looking northwest at stairs descending from first terrace to Main House cottonwood courtyard.

6. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking east across upper pond to Main House.

7. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking east along entry portal of Main House.

8. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking south along entry portal of Main House.

9. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; main entrance of Main House.

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10. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking southeast across upper pond to Cerro de la Cruz and Cerrillos Hills.

11. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking from bedroom hall into study.

12. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking from master suite sitting room through living room to entry hall.

13. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking northeast into lattice terrace by living room.

14. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking southeast from lattice terrace to main field.

15. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking southeast from master suite terrace to main field.

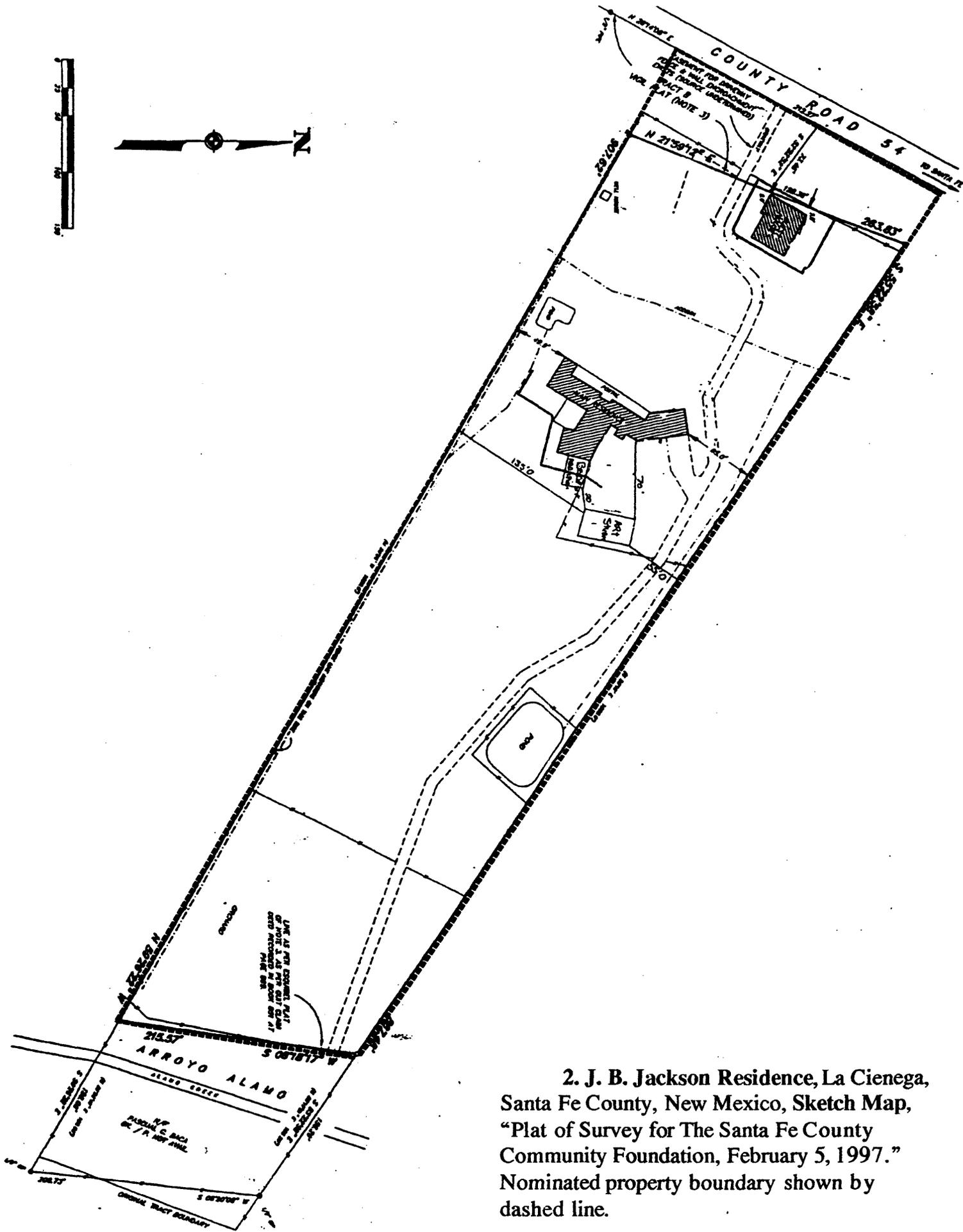
16. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking north from field to house and studio building..

17. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking west at studio and kitchen porch.

18. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; July, 1998; CSWR-UNM; looking south across lower pond.

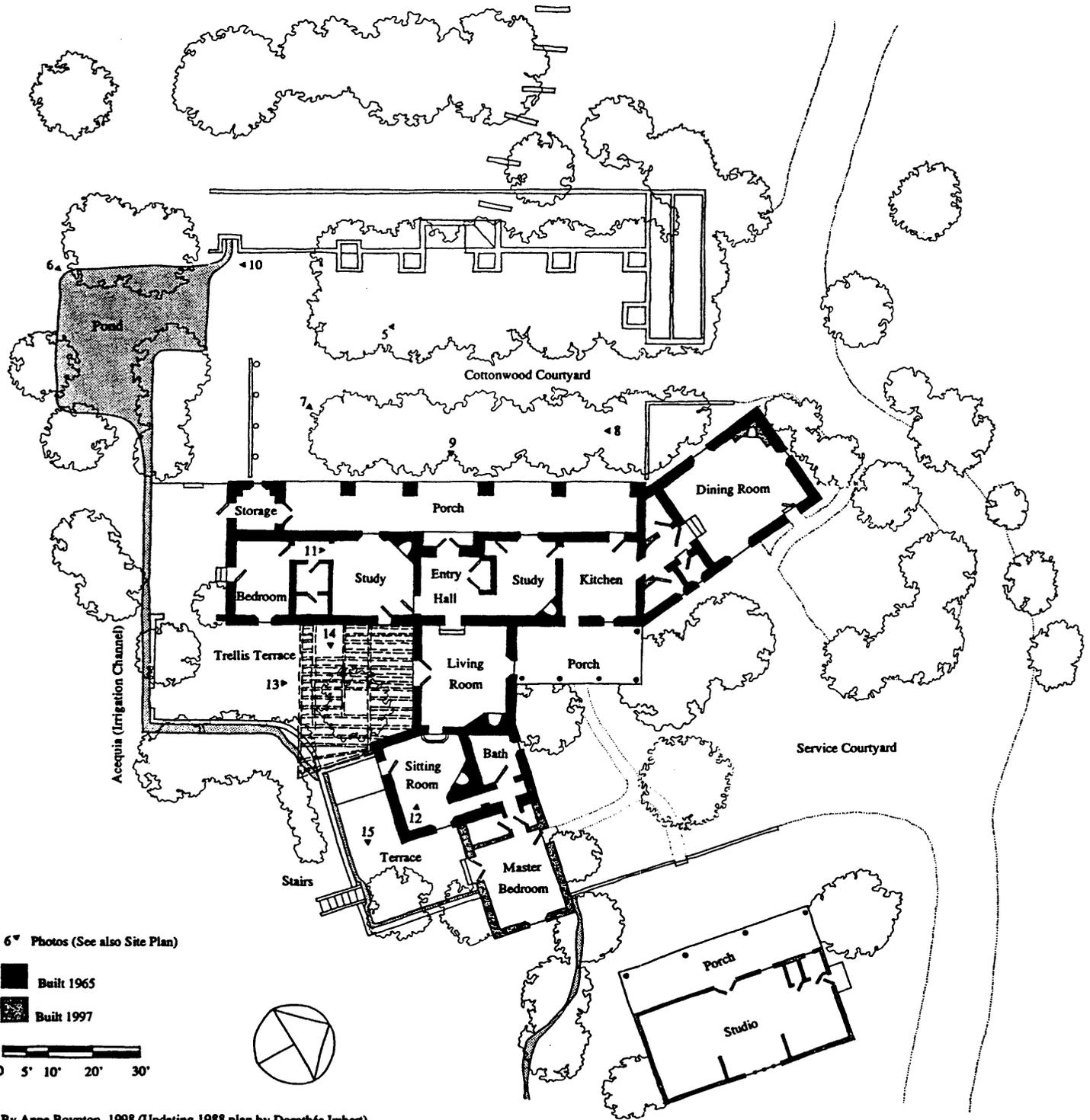
19. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking south into orchard.

20. J. B. Jackson Residence, 268 Los Pinos Road, La Cienega; Santa Fe County, New Mexico; Chris Wilson; April, 1998; CSWR-UNM; looking north at stables.



2. J. B. Jackson Residence, La Cienega, Santa Fe County, New Mexico, Sketch Map, "Plat of Survey for The Santa Fe County Community Foundation, February 5, 1997." Nominated property boundary shown by dashed line.

**4. J. B. Jackson Residence, La Cienega,
Santa Fe County, New Mexico; Floor Plan.**



Map 1
 JB Jackson
 Residence,
 La Cienega,
 Santa Fe
 County,
 New Mexico

UTM Ref
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