

PH0357103

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	DATA SHEET
RECEIVED	JUN 14 1976
DATE ENTERED	DEC 22 1976

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

~~The Harwood Foundation of the University of New Mexico~~
(Smith H. Simpson House)

AND/OR COMMON

2 LOCATION

STREET & NUMBER

LeDoux Street

__NOT FOR PUBLICATION

CITY, TOWN

Taos

CONGRESSIONAL DISTRICT
#1

__ VICINITY OF

STATE

New Mexico

CODE

35

COUNTY

Taos

CODE

055

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- MUSEUM
- COMMERCIAL
- PARK
- EDUCATIONAL
- PRIVATE RESIDENCE
- ENTERTAINMENT
- RELIGIOUS
- GOVERNMENT
- SCIENTIFIC
- INDUSTRIAL
- TRANSPORTATION
- MILITARY
- OTHER:

4 OWNER OF PROPERTY

NAME

Regents of University of New Mexico

STREET & NUMBER

Box #8765

CITY, TOWN

Albuquerque

__ VICINITY OF

STATE

New Mexico 8710

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Taos County Clerk's Office

STREET & NUMBER

CITY, TOWN

Taos

STATE

New Mexico

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

New Mexico State Register of Cultural Properties

DATE

February 28, 1975

__FEDERAL STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

New Mexico State Planning Office, 200 West de Vargas St.

CITY, TOWN

Santa Fe

STATE

New Mexico 87503

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The large two-story adobe building which houses the Harwood Foundation of the University of New Mexico at Taos, New Mexico has been a significant social and architectural landmark in Taos since Captain Smith H. Simpson constructed the nucleus of the present complex as his residence in the early 1860's. Although important additions were made between 1916 and 1940 by subsequent owners E. Burrit and Lucy Case Harwood, and later, by the University of New Mexico, the original design of Simpson's house is still evident. It is one of several closely-clustered adobe structures on historic LeDoux Street, including the Ernest F. Blumenschein House (National Register 10/66), in a neighborhood which retains the atmosphere of an early 19th century New Mexico village. Boasting a second-story, unusual in the Taos area, "The Harwood" as it is known in the community, is an outstanding example of New Mexico's architectural combination of Pueblo Indian and Spanish Colonial traditions.

A 1916 photograph of the south facade and main entrance of Captain Simpson's residence at the time of the Harwood purchase indicates a simple one-story flat roofed building constructed of adobe bricks, plastered with the traditional brown mixture of adobe and straw. Canales (drains) to provide drainage extended through the firewall just over a short shed-roof section. Outside a small courtyard enclosed by a high adobe wall, the property sloped down sharply to meadows and fields. To the north and west of the main house were stables, outbuildings and a small dwelling locally called the Casa de Alcalde (House of the Mayor) which is still in situ. Although Captain Simpson was a prominent New Mexican, Taos was a remote village when he erected his residence and it lacked the late 19th century embellishments characteristic of houses built in Territorial social and business centers such as Santa Fe, Albuquerque or Las Vegas.

Realizing that construction of their new home had not been determined by any formal plan, the Harwoods undertook its first rehabilitation in much the same spirit with Abe Bowring, part-time builder, part-time bootlegger, in charge. They wished to provide more space and such amenities as electric lights and running water without destroying the integrity of the structure. Inspired by the ancient multi-storied Pueblo of Taos, the second story was built to provide new bedrooms and a studio for Harwood with an extra large north window "for the light." Landscaping was begun south of the house both inside the original adobe wall, which was lowered, and on the hillside below it. On the north, the Casa de Alcalde, the stables and other outbuildings were joined together by a wall along LeDoux Street which terminated in a bell tower and new entrance forming a placita (small courtyard) on that side.

Following her husband's death and the establishment of the Harwood Foundation in 1923, Lucy Case Harwood made important changes in the property to accommodate the community of intellectuals which she envisioned living there. To provide apartments and studios for the artists-in-residence she built a one-story addition on the east end of the north facade, erected a second story on the Casa de Alcalde and remodeled her dining room. The west end of the main house, the kitchen and storage area in Captain Simpson's day, was converted into offices and an exhibition gallery.

(See Continuation Sheet Page 1)

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The Harwood Foundation of the University of New Mexico, for the past fifty years an important educational and cultural institution in Taos, exemplifies the transition of that northern New Mexico community from frontier outpost to world renowned art center. Situated on one of the town's oldest streets, the erection and subsequent rehabilitation of the Foundation's buildings provide an architectural history of the area since the revival of the Spanish-Pueblo style of construction in the first quarter of the century. Originally the home of New Mexico pioneer Smith H. Simpson, the complex now known as the Harwood has played a significant role in the intellectual life of the region.

Born in New York City in 1833, Smith H. Simpson traveled widely in the West as a young man working at a variety of occupations before enlisting in the U.S. Army at New Orleans. Ordered to New Mexico as a clerk in the Quartermaster Corps, Simpson served with distinction during the Ute War of 1855 and was promoted to the rank of sergeant in the command of Colonel Cera St. Vrain, noted Indian fighter and frontier entrepreneur. After brief service in the midwest at Fort Snelling and Fort Leavenworth he returned to New Mexico and was discharged in 1859. He established himself at the village of Don Fernando de Taos where he became friendly with Kit Carson, Tom Boggs and other veterans of the Mexican period when Taos was the southwestern headquarters for fur-trappers and traders.

The bitter antipathies which divided the nation with the outbreak of the Civil War were particularly intense in the Taos area. Union sympathizers were outraged by repeated attempts of Confederate adherents to tear down the U.S. flag flying over the Taos plaza. Simpson joined Carson, St. Vrain and other Northern supporters in nailing the flag to a cottonwood pole set in the middle of the plaza and maintaining a 24-hour vigil until the Southerners drifted away. As a result, Taos is still one of the few places in the U.S. where the flag is flown day and night.

Indian depredations led to Simpson's final tour of military duty in 1864 when, with a captain's commission, he accepted command of "I" Company, First New Mexico Volunteers under his old friend Col. Kit Carson for a campaign against the Navajos and Apaches. Wounded near San Carlos, Arizona after extensive service in the Gila Valley, he was mustered out of the army on September 26, 1866 and returned to Taos where he turned his attention to business matters. He engaged in several ranching and farming ventures, dabbled in land speculation and served a term in the Eighteenth New Mexico Territorial Legislative Assembly, a highlight of his career.

(See Continuation Sheet Page 1)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Abstract of Property Title, in custody of The Harwood Foundation of the University of New Mexico, Taos, New Mexico.
 Bickerstaff, Laura M. Pioneer Artists of Taos. Denver, 1955.
 Bunting, Bainbridge. Taos Adobes. Santa Fe, 1964.
 Grant, Blanche C. When Old Trails Were New. New York, 1934.
 (See Continuation Sheet Page 3)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 3/4 acre.

UTM REFERENCES

A	<u>13</u>	<u>44</u> <u>8</u> <u>3</u> <u>0</u> <u>0</u>	<u>4</u> <u>0</u> <u>2</u> <u>8</u> <u>9</u> <u>0</u> <u>0</u>	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

John Baxter, Archivist I

ORGANIZATION

New Mexico State Records Center and Archives

DATE

June 3, 1976

STREET & NUMBER

404 Montezuma

TELEPHONE

827-2321

CITY OR TOWN

Santa Fe

STATE

New Mexico

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Thomas W. Mulvaney

TITLE

State Historic Preservation Officer

DATE

6-4-76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Attest: *Cheryl A. [Signature]*
 DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

12/22/96

ATTEST:

W. J. [Signature]
 KEEPER OF THE NATIONAL REGISTER

DATE

12/20/76

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The University of New Mexico assumed responsibility for the Harwood complex in 1935 and, assisted by private and federal funding, constructed the two-story 60' x 30' addition on the west end of the main building which contains the library and auditorium. All the stables and outbuildings including the bell tower were demolished to provide space for the extension and a parking lot. The design of the new wing, a classic example of the so-called Spanish-Pueblo Revival then at the peak of popularity, is simply a continuation of the architectural tradition employed by Simpson and the Harwoods with a few modifications. To support the longer span of the vigas, a row of massive timbers was installed capped by heavy carved corbels. The large outer double doors also have intricate hand carving by a local artisan. Over the large fireplace in the east wall hangs an impressive portrait by John Young-Hunter of Mabel Dodge Luhan, Taos art patroness and early-day Harwood Foundation contributor, flanked by a bronze bust of British author D. H. Lawrence, who lived in Taos during much of his creative period. Upstairs, the auditorium and gallery are walled with white acoustical tile and are lighted by recessed fixtures in the ceiling. A stage extends across the south end of the room.

As the result of a bequest, the Joseph Imhof Reading Room was erected on the south end of the library. The one story 40' x 15' addition surrounded by book cases provides a working area for students and additional display space for the foundation's art collection.

#8

In 1861 Simpson had purchased from Rosa Lorentina y Trujillo the first portion of the property which later became the Harwood Foundation, and began constructing a residence. Sometime during the next two years he married Josefa Valdes, daughter of well-to-do native Taosño Juan B. Valdes. Seven children were born to Josefa Valdes Simpson, two of whom died in infancy. Additions were made to their holdings with the purchase of "an eleven viga house" from José G. Martínez in 1888 and another smaller house and lot from the Taos School District in 1890; both adjoined the original location on LeDoux Street and gave the Simpsons room to accommodate their growing family and to demonstrate Captain Simpson's increasing importance in the community.

After Josefa Simpson's death in 1908 her husband deeded his Taos real estate to his five surviving children and his grandson just prior to his own death in April, 1916. In order to settle the estate, the heirs sold the property later the same year to E. Burrit and Lucy Case Harwood, who, in common with several other affluent easterners of artistic bent, had "discovered" Taos.

The advent of World War I had forced the Harwoods to return to the United States after a prolonged residence in France where Harwood had studied painting. Searching for a new home and a place to pursue their creative

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interests, they recalled what Paris acquaintance Ernest L. Blumenschein had told them of the northern New Mexico village of Don Fernando de Taos. Blumenschein and his friend Bert Phillips on a western sketching trip in 1898 had gone there to find repairs for a broken wagon wheel and had been tremendously impressed by the mountain scenery, the Indian Pueblo with its ceremonials and dances and, particularly, the marvelous quality of the light which has intrigued artists ever since. By 1912, Blumenschein and Phillips had been joined by fellow painters Oscar E. Berninghaus, E. Irving Couse, W. Herbert Dunton and Joseph Henry Sharp, the charter members of the Taos Society of Artists; thus the art colony was born. Finding the community congenial, the Harwoods purchased the Simpson property and the old house, after undergoing the first of many rehabilitations, became a familiar stopping place for visitors from New York and Paris.

After Burt Harwood's death in 1923 his wife, known in Taos as "Miss Elizabeth," began an ambitious refurbishing and expansion program of their LeDoux Street establishment to realize her dream of an artistic complex where talented people could live and work in an atmosphere conducive to creativity. The Harwood Foundation was incorporated the same year with several Taos friends as directors and the institution became immediately active in all forms of intellectual endeavor. Remodeling made a number of apartments available at nominal rent for artists, writers and poets; gallery space was provided for painters and craftsmen; a museum and lending library were established, using the Harwoods personal collections as a nucleus.

The expenditures necessary to implement this ambitious program had exhausted Mrs. Harwood's personal resources by 1935 and further local support was unavailable to continue the projects which the Foundation had undertaken. To ensure that the work would go on, she deeded the Foundation property to the University of New Mexico retaining only a life interest in her apartment and the guarantee of an income of \$200 per month.

Under the auspices of the University the present library and auditorium were built between 1937 and 1940 with W.P.A. funds and a Carnegie Foundation grant. The library, expanded by a large donation from art patroness Mabel Dodge Luhan, now contains over 25,000 volumes and serves more than 4,000 borrowers as the only public library in Taos County. The museum was enlarged to accommodate a fine collection of santos (locally made representations of the saints) another gift of Mrs. Luhan, and Spanish and Indian artifacts. In addition to the works of the founders of the Taos Society of Artists, examples of the accomplishments of other local artists are represented in the Harwood gallery including Victor Higgins, Walter Ufer, Leon Gaspard and Andrew Dasburg. For some years the University Department of Fine Arts conducted a summer school in which the students and faculty lived at the

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Harwood, but this program has been discontinued and most of the apartments are now vacant because federal standards for plumbing and wiring could no longer be met due to a lack of funds. Facilities are available, however, for other community activities - meetings of civic organizations and classes of all kinds.

The University of New Mexico has applied for an Economic Development Administration grant which is needed to refurbish the physical plant of the Foundation. Plans have been made to survey the educational needs and desire of the Taos community and to use the results in determining the role of the Harwood Foundation in the future.

†9

James, Rebecca Salsbury. Allow Me to Present 18 Ladies and Gentlemen and Taos, New Mexico, 1885-1939. Taos, 1953.
Luhan, Mabel Dodge. Taos and its Artists. New York, 1947.