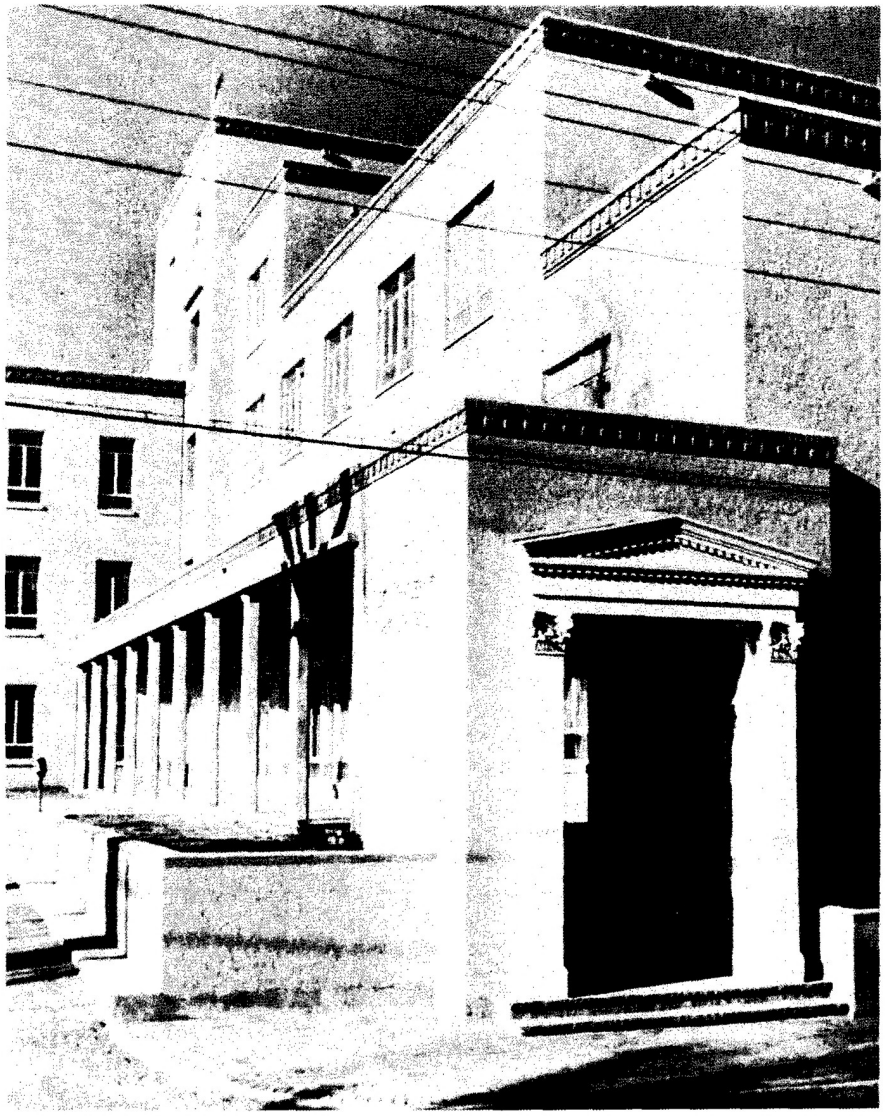
An Assessment of Facades:

Old St. Vincent Hospital
Santa Fe, NM



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March 24, 2009

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I. Introduction

At the request of Drury Southwest, I've conducted an independent assessment of the Old St. Vincent Hospital facades designed by John Gaw Meem between 1948 and 1950. The assessment includes consideration of the Boiler Building originally built in 1904 but later modified to match the Territorial Architecture of Meem's hospital design.

The purpose of the analysis is to identify those facades that are "Primary" as required by the City of Santa Fe's code for "Contributing" structures. It is also intended for use by Santa Fe's Historic Design Review Board in their consideration of Drury Southwest's redevelopment proposal for the Old St. Vincent Hospital site.

The report is largely organized into two major sections: Section II is an Executive Summary covering my conclusions and a concise version of the supporting evidence; and Section III which contains a visual record of the site and an in depth discussion of findings and arguments in support my conclusions.

The analysis in this report offers a visual record in an effort to catalog *what of the building's integrity is still intact.* It contemplates the *architectural design techniques employed* by Meem, his *intentions for experiencing the building*, and the *context* in which the hospital interacted *with the surrounding townscape.* Finally, it examines the *importance and contemporary uniqueness* the hospital structure presented to the City of Santa Fe.

II. Conclusions & Executive Summary

After a thorough analysis of the Old St. Vincent hospital's architectural features, original design intent, historic use, and place in the Santa Fe community; I have concluded there are two primary facades associated with this building:

Primary Façade 1: The Northern most face of the building closest to East Palace Avenue
Primary Façade 2: The Eastern face of the North wing with Entry Portal and Tower Element

(See Figures 3,4,5,6,7)

A professional analysis of the Old St. Vincent Hospital clearly suggest these two facades as framing the main entry and entry sequence as designed and intended by John Gaw Meem. By design, Meem communicated his vision for the hospital entry by applying unique architectural details found only on these faces. These details include a sizeable portal with entry (off the prominent East Palace Streetscape) that incorporated columns with decorative capitals and ornate fenestrations; a tower element with cruciform; stepped massing, and a window detail with a specific trim, brick relief, and patterning combination.

In addition to these two Primary facades, my findings conclude there are two more faces that are important as they play a role in supporting the Primary facades along Palace Avenue but do not rise to the level of Primary themselves:

Supporting Façade 1: The East Wing's Northern face (East Palace Ave. side)
Supporting Façade 2: The West Wing's Northern face (East Palace Ave. side)

(See Figures 11,12,13)

Meem intentionally designed these faces to mark a visual transition along the East Palace Streetscape by embellishing them with only two of the details found on the Primary Facades – namely a variation of the brick relief and window patterning themes. This resulted in a subtle but understood transition in importance from the primary facades. By design this subordination technique, essentially created a funnel effect, increasing façade interest along Palace from the East and from the West until it peaked at buildings center and main entry.

My findings support the belief that Meem intended the building to be experienced primarily from Palace Avenue. This is clear by the attention paid to the design of the entry sequence and the architecture that created/framed the sequence. It is also very understandable as Palace Avenue was arguably one of if not the most prominent Santa Fe streets at the time.

In addition, the Palace (North) side of the building presents itself well to the pedestrian streetscape and adjacent Palace Avenue community with features designed to soften/relieve the structures height. Conversely, the height on the South facades of the building are left sheer and unmitigated.

It is important to note that after its purchase by the State, the building saw a ~~serious~~ series of unfortunate façade modifications in the mid 1980's. These included: the bricking up of the main portal entry, the relocation of windows and doors on the South faces of the building, the addition of a portal on the Southeast façade, the addition of stair/elevator towers, and the establishment of multiple entrances to serve multiple tenants.

These changes when viewed in the context of Meem's original intent have not served to enhance or elevate the importance of any particular building face. In fact the opposite is true as these largely insensitive modifications were purely utilitarian in nature. Although most of Meem's original North side design detail can still be found, it has been obscured by the State's confused/decentralized and poorly re-designed entry sequence. The bricking up of the Palace portal entry alone has greatly diminished the urban connection and relationship the building was designed to have with the Palace Streetscape and surrounding community.

Finally, in assessing the hospital building and its relationship to Marian Hall, I have also concluded the connecting links between Marian Hall and the hospital are an unimpressive fit architecturally. The East façades of Marian Hall (revealing the first story dining hall bay windows and the second/third story chapel façade detailing) are hidden by these added links. Although these connecting links do serve to form a courtyard, it is difficult to find the space in harmony with either Marian Hall or the St. Vincent Hospital (Figure 14).

III – A. Brief History

The Sisters of Charity opened the St. Vincent hospital in 1953. It was built to replace the outdated facility housed in what is now Marian Hall which served Santa Fe well for 45 years (after its 1908 opening). The Marian Hall structure occupies the same location on which the first Sanatorium was built by the Sisters in 1883 but tragically destroyed by fire just 13 years later.

The new St. Vincent hospital, built during the post WWII era, was attached to the old facility (Marian Hall) which was remodeled to accommodate living quarters for the Sisters as well as a nursing school. Both the new construction and remodel projects were designed by most noted Southwestern architect John Gaw Meem with partners Edward O. Holien and Hugo Zehner. This St. Vincent hospital building is an example of Meem's Territorial Revival style. Meem often employed the Territorial style on institutional buildings which demanded a more modern appearance. Although budget constraints dictated a modest and focused use of decorative detail, the St. Vincent hospital building remains an important example of Meem's regional use of the Territorial Revival style.

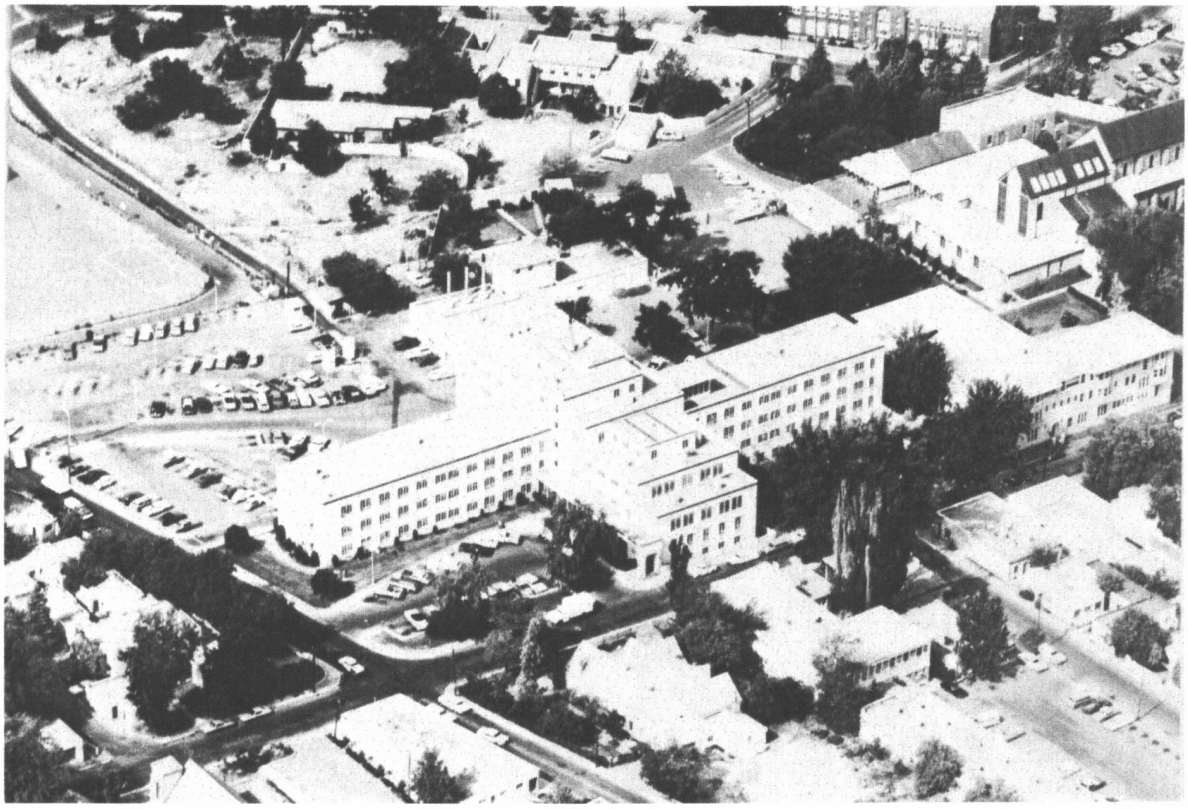


Figure 1: A bird's Eye View of St. Vincent's looking South West. Note the symmetry developed on the North facing facades, that the face closest to Palace is the same height as Marian Hall, and the Main Entry and Visitor Parking is at the corner of Palace Ave and Castillo.

The new St. Vincent hospital was located on Palace Avenue, arguably THE most important avenue in Santa Fe at the time. By 1890, Palace saw the first Sanatorium, the County Courthouse as well as large residential properties. This prestigious avenue was anchored to the West by the Palace of the Governor's and the Santa Fe Plaza. When the St. Vincent hospital was built the Plaza was still the cultural and functional center of the community (as suburban growth was still several years into the future). To the East, Palace Avenue connected a neighborhood with homes originated by prominent American merchants in the late nineteenth century. In between, one could find vibrant shops and businesses housed in restored courtyard buildings such as Sena Plaza.

In 1970, Paseo de Peralta was built replacing Castillo Street. The street has been characterized as a new auto-age townscape, from which windshield views are available of many historic quarters and landmarks, as well as distant views of mountains.

At the time of Old St. Vincent's construction, other large scale structures in the neighborhood included the Cathedral, the newly built St. Francis Cathedral School, and the Post Office across the street from the Cathedral. Other buildings in the area were the inn where La Posada is now, the Holy Faith Episcopal Church, and the large residences up and down Palace Avenue. These buildings were of various styles then acceptable in Santa Fe. The Cathedral School, also designed by Meem, was a Spanish Pueblo revival with very simple massing and few details.

The St. Vincent Hospital building was used as a hospital for only 24 years as the demands of modern medicine and expanded services overtook the facilities capability and Sisters of Charity resources. After the hospital moved to its current location in 1977, the State of New Mexico acquired the building putting it to use for State Offices, a nursing home, and out patient treatment center.

In the mid 80's, the State made several facade alterations in an effort to bring emergency exits into compliance with current code requirements and offer its multiple tenants separate and distinct points of entry into the building.

These alterations had the net effect of seriously diminishing the entry sequence as designed and intended by Meem.

III – B. General Description & Visual Record

What is the remaining integrity of the building?

The building is four to six stories when including the mechanical penthouse, with flat roof, concrete frame and floors, and 16" brick walls. The structure has simple massing in a radial, cruciform plan that forms four wings (Figure 2). The Northern wing has a massing that steps down to two stories at Palace Avenue (Figure 10). Meem used this strategy to soften the impact of the buildings large scale at the streetscape. The height of the immediate Palace Avenue elevation is roughly the same as Marian Hall.

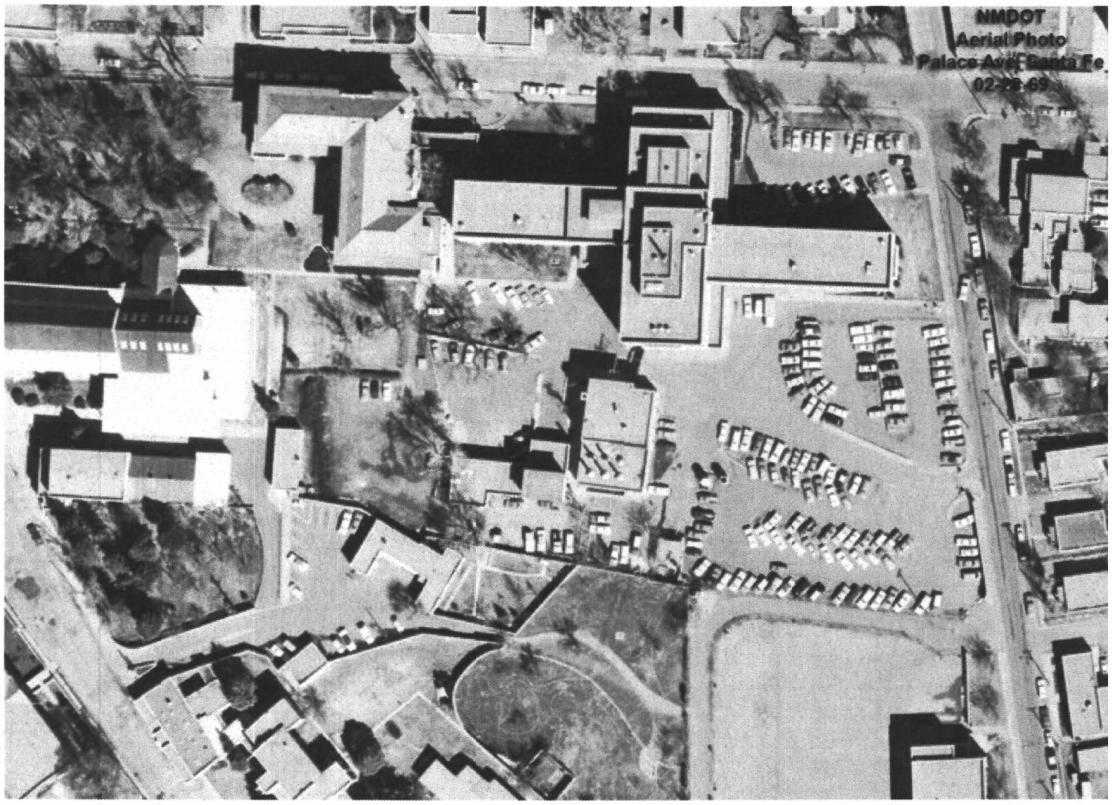


Figure 2: Aerial Photograph of Site, 1969

On the Northeast side only three stories are visible because of the downward sloping grade change from East to West. A full four stories is gradually revealed at the building's connection with Marian Hall as the grade gradually slopes downward. The painted brick walls are made of Common or American Bond with every sixth course a header course, capped with an unpainted decorative brick parapet, and topped with a natural concrete coping. The elevations are largely planar and with regular window spacing.

The windows are two-double steel casements with a single fixed panel above and awning window below, and incorporate a pre-cast concrete sill. On the North facing elevations only selected windows are ganged and employ the decorative brick relief detail with a continuous concrete sill, eliminating the lower panel (Figures 3,13). Key accent windows and the original portal opening on the North wing's Palace facing façade are trimmed in a Territorial Revival wood detail (Figure 7).

The doors at the main entry and end of the East & West wings were originally wood and glass with three divided lites, a divided lite transom (above each pair of doors), and trimmed with a wood Territorial Revival detail (Figure 15). This door detail was also originally used on the Southeast façade under the former cantilevered canopy and in the enclosed courtyard between St. Vincent hospital and Marian Hall. At the end of each wing a pediment arch was used above the recessed door openings. Some of the doors still survive while others have been replaced with aluminum and glass doors.

The original Meem design employed only a single portal as a linear element to help define and emphasize the main entry. Meem's skilled use of recessed doors, ornate balustrades, Territorial Revival detailing, and stepped massing visually suggested a tower element on the East façade at the juncture of the North and East wings. This served to further define the primary entry of the building as defined by Meem (Figure 3).

As previously noted, the Old St. Vincent hospital building underwent several alterations by the State in the 1980's. These included:

- Bricking up the main portal entry off East Palace (Figure 7)
- Addition of two external towers to accommodate two new stairs and an elevator (Figure 18,21)
- Replacement of a Southeast side cantilevered overhang with a portal (Figures 16,17)
- Modification/Relocation of windows & doors on the South side (Figures 19,20)
- Removal of the East Palace/Paseo de Peralta drop-off and parking (Figure 2)

As a result of these modifications, the crispness and clarity of architecture as Meem intended was/is compromised. The strong entry sequence as designed by Meem is no longer clearly legible. Much of the wood architectural details are still intact, but now have lost meaning because they are not collectively rooted in a well defined purpose as the original entry sequence offered.

For this late example of Meem's institutional work to have any integrity, the portal entry off East Palace should be opened and re-established. The building as it stands reads as a degraded, obsolete structure that has been mistreated over the years. The fine architecture that remains is muted by the State's practical minded, yet architecturally insensitive modifications.



Figure 3: A 1950's photo of the tower element visible at the corner of Palace and Castillo. Most of the defining elements are visible: the ornate classical details with brick parapet, the brick relief pattern and ganged windows, the portal with natural concrete columns, the development of the tower element accentuated with the voids leading up to the cross.



Figure 4: The Primary entry to hospital core as designed by Meem and with associated tower element. The wood entry doors have been replaced with Aluminum, some trim has been removed, light fixtures have been added, and the former parking lot is replaced with lawn.

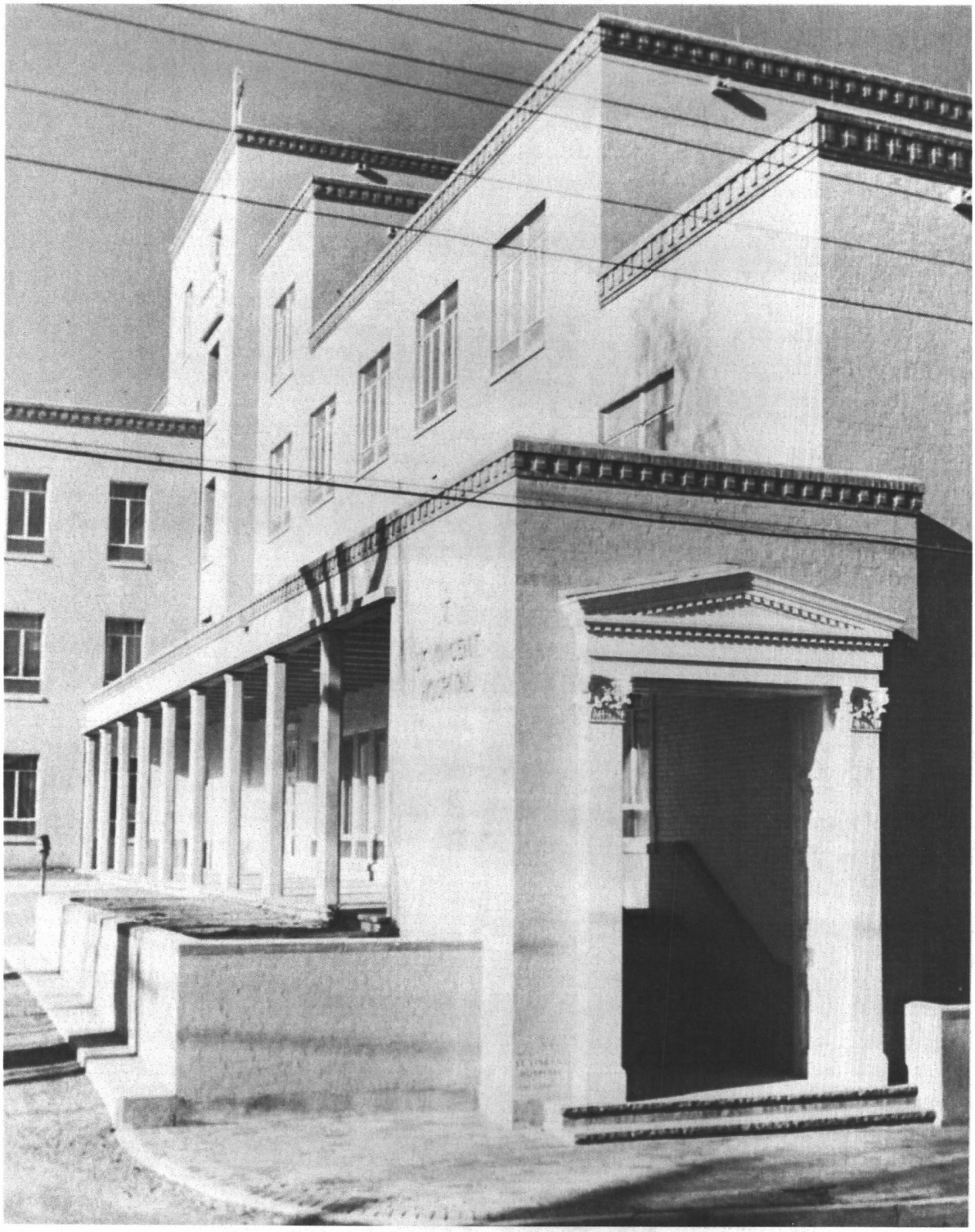


Figure 5: The primary entry as designed by Meem and viewed from the entrance to the portal off Palace Avenue. Note the keystone on the lower left of the portal entry was removed during the State of New Mexico's remodeling project in the mid 1980's. This portal entrance was also bricked shut as part of the same project.



Figure 6: The Northeast corner of the North wing at Palace Avenue. These are the two primary facades of this building. Note the detail of the windows on the North façade, the decorative capitals at the now bricked in portal entry, the natural concrete columns at the portal leading to the main entry that faced the former parking lot/drop-off. Note the absence of the sign (See Figure 22) that used to be on the east wall, the missing cross at the top of the bricked up portal entrance pediment and the missing cruciform on top of the tower element.

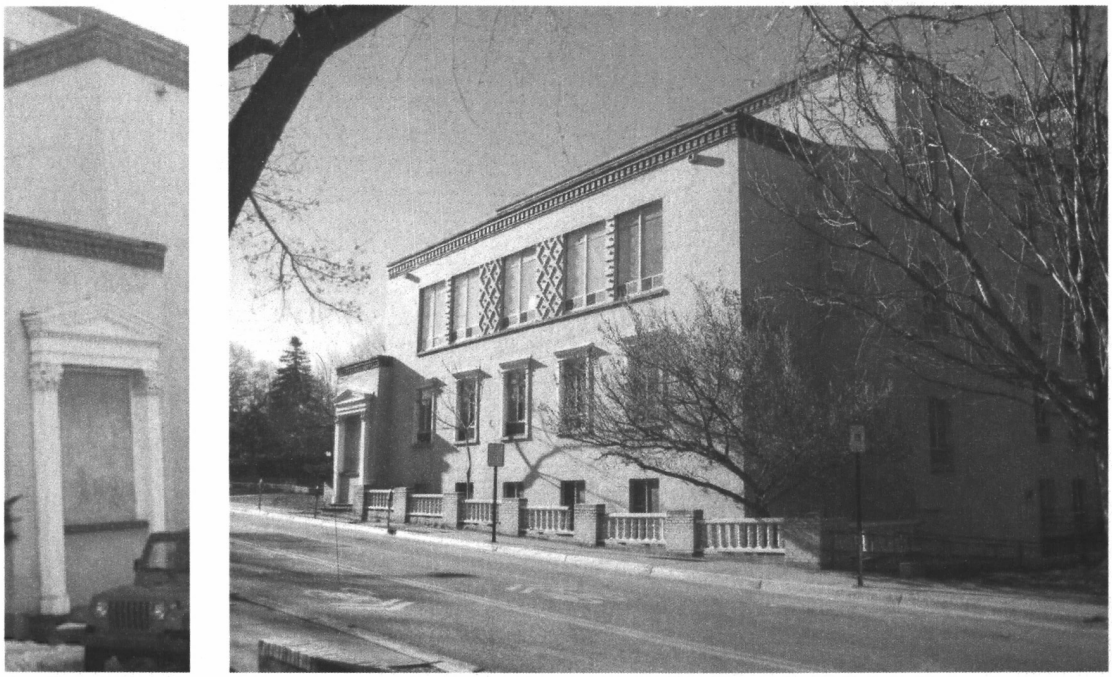


Figure 7: On this most public façade fronting Palace, ornate detailing is used at the portal entry, classical detailing on the lower windows while the upper windows are ganged with a brick relief pattern. This elevation also benefits from the stepped massing and the balusters at the sidewalk.



Figure 8: The entry portal. The columns, capitals and the beams are natural concrete, a traditional form in modern material selection at the time.



Figure 9: The entry portal at the entry off Palace. Note the chamfered capitals and columns, the natural concrete sills on the Windows (a detail found throughout the building), and the classical detail topping the windows.



Figure 10: The view from Palace Avenue and Paseo de Peralta. From a distance the same as Meem designed although the cruciform is missing atop the tower element. Note the stepping down of mass toward Palace Avenue.



Figure 11: View from Palace Avenue of the Eastern Supporting Façade generating interest from the East toward the building center and main entry. Note the window patterning in the center of this East wing is modulated with a common sill (A detail repeated on the West wings Palace facing façade).

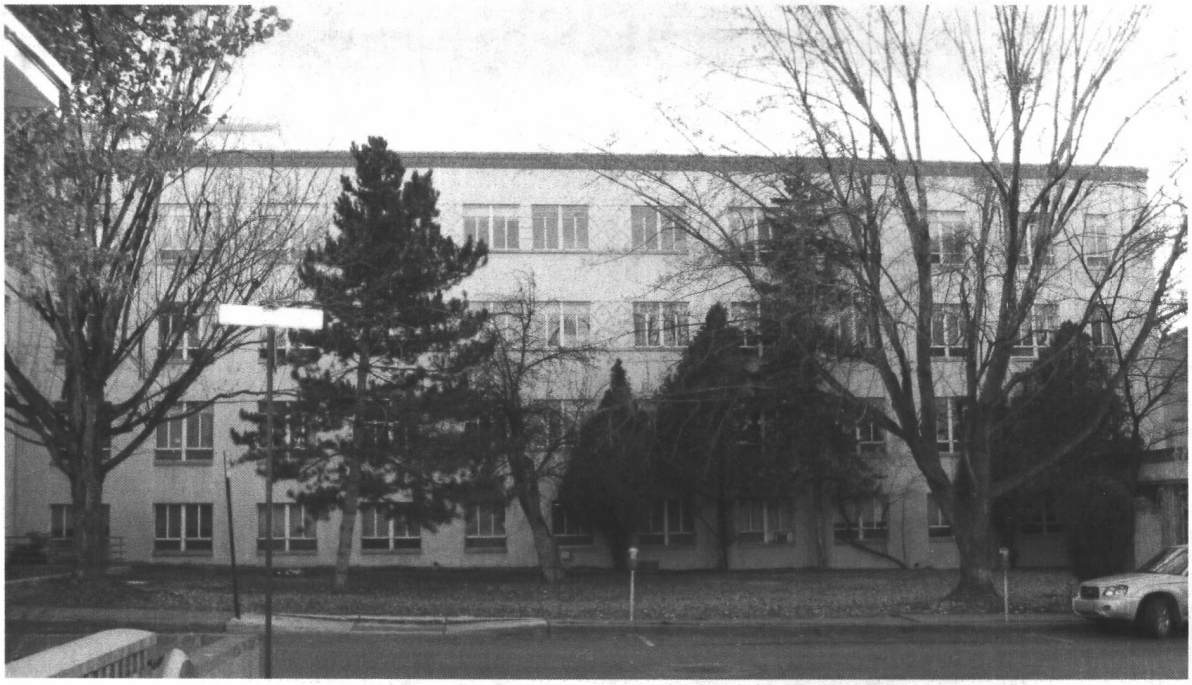


Figure 12: View from Palace Avenue of the Western Supporting Façade generating interest from the West toward the building center and main entry. Note the window patterning in the center of this West wing is modulated with a common sill (A detail repeated on the East wing's Palace facing façade).

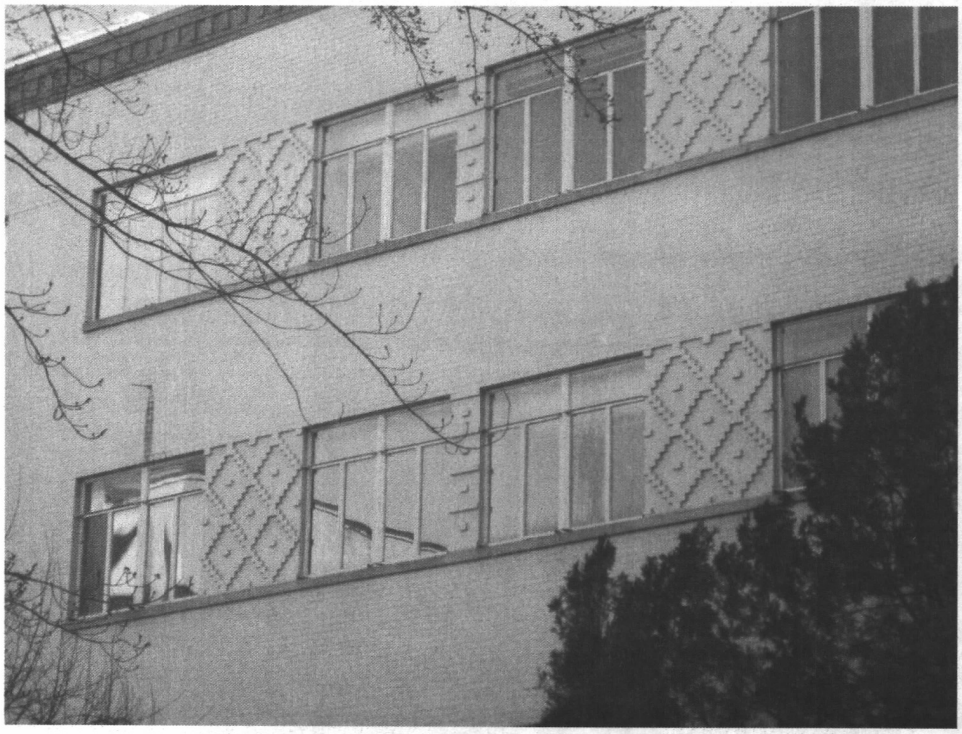


Figure 13: The ganged windows on the North supporting facades with brick relief and common sills. Meem added these for interest and placed them symmetrically in the facades that flank/support the Primary Façades visible in Figures 4, 6, and 7.

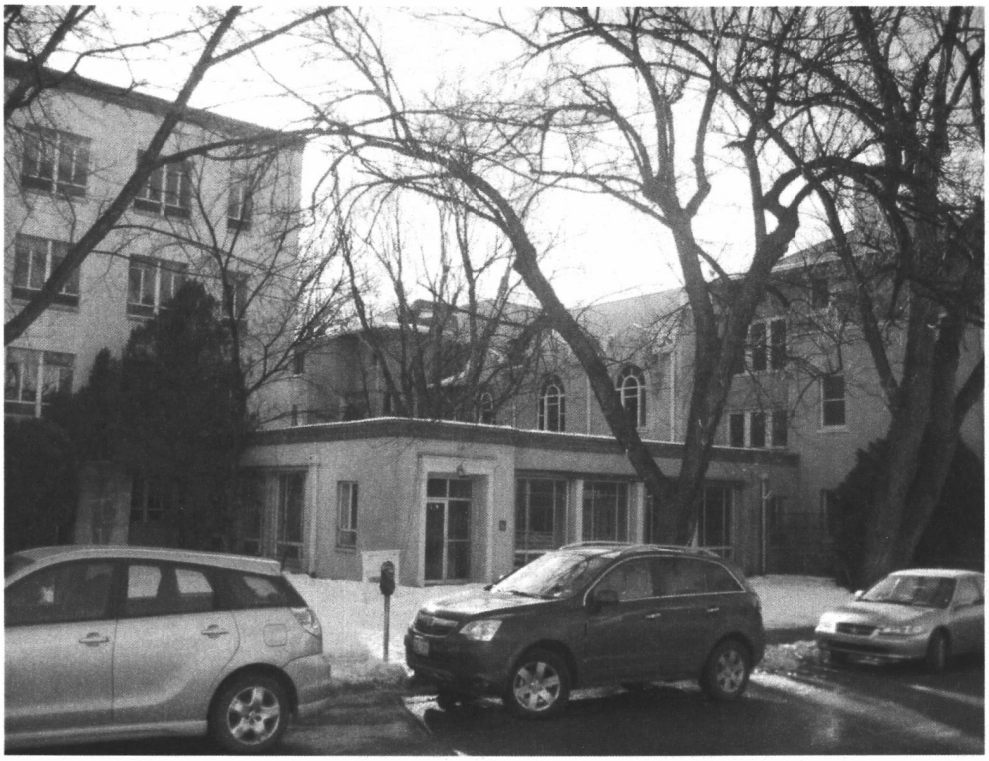


Figure 14: The connection to Marian Hall on Palace Avenue. Is it a breezeway? ...a portal? ...a secondary entrance? ...an enclosed courtyard? This element does not seem to be architecturally clear or function as intended. Note there was a drop off here originally for ambulatory patients that remained until the late 70's. The connection effectively serves to obscure the elevation of Marian Hall (a significant structure) where the dining room and chapel window detailing is located.



Figure 15: A 1950's photo of the Castillo facing façade with the classical details at the doors and balconies contrasts with the simple planar quality of the South. Note the cantilevered canopy, now a portal with brick parapets.



Figure 16: A 1950's view of the South wing with classical details on the upper floors that unify this elevation. Note the canopy connecting the Boiler Building now also serves as pipe rack for the steam heating system.



Figure 17: A similar view as Figure 16 as photographed in 2009. Note the added portal on the East wing.



Figure 18: This is the cover sheet from the 1980's remodel package executed by the State of NM. This is the South façade. Note the repetitive windows and the new stair/elevator tower. Compare this with Meem's rendering of the North side in Figure 22, 22a, and the experience that he created. The building is called St. Vincent Hospital even though the hospital moved 7 years prior to this renovation. The architectural expression is muted and utilitarian in nature as compared to the North façades thoughtful design.



Figure 19: One of the south facing entrances showing the changes made to this façade in the 1980's that diminished the integrity of Meem's back of house entry originally created with a short cantilevered canopy.



Figure 20: Another South facing entrance modified in the 1980's. There is little architectural merit in either this or the entry depicted in Figure 18 as compared to the original entry Meem created on the North.



Figure 21: The West face of the North wing showing the addition of the stair tower which dilutes the development of a three-sided courtyard opportunity between Marian Hall and the hospital structure. It also serves to obscure the stepped massing from the West.

III – C. Architectural Understanding

What was the intention of the builders?

A primary or principal façade's function is to convey the functional, social, emotional, and spiritual values of the builders reflecting the time and place of their making. This is done by making connections and relationships, so that levels of meaning may be established. How might they by analyzed, perceived and experienced? How are buildings transformed into coherent, useful and meaningful structures of space and enclosure?

*"Architecture is generally conceived, designed and realized -**built**- in response to an existing set of conditions...it is assumed the existing set of conditions -**the problem**- is less than satisfactory and that a new set of conditions - **a solution**- would be desirable. The act of creating architecture, then, is a problem-solving or design process."*
Francis D. K. Ching, Form, Space, Architecture

Architects use detail to convey value to the architecture of buildings. Architecture is a reflection of our times, culture, and institutions. An architect's job is to create a building that reflects the values of the institution and communicate that to the public/user, while also expressing the values of the time he or she lives. The building also must be clear how it is to be used. How do I get in? Where do I park? Where is the visitor desk? Etc.

The Old St. Vincent Hospital building expresses the typical use of Territorial Revival style where the classical details are reserved for the entries, with different orders used at different locations. For example, the modified, more decorative order is used only once at the North and East entry facade just off Palace Avenue. This approach draws the public to the open portal which leads to the entrance at the center of the building, the most important place in a radial plan. The most decorative window details are also reserved for the windows on this portal. Meem made use of brick relief, ganged windows with a continuous sill, stepped massing, and the suggestion of a tower element to further establish the primary entry to the building. Examples of Classical detail can also be found at the balconies defining the end of the East, South, and West wings. Other building entries use a simpler, more modest detail that is utilitarian in nature.

The entry sequence that Meem designed addresses the challenge of fitting the radial plan of a modern hospital onto a street corner site (Palace and Castillo, now Paseo de Peralta). Instead of using an L-shaped design similar to his layout for the St. Francis Cathedral School (1948), Meem employed the radial plan with building corridors that all begin or end at the center (or common core), which is the logical place to enter.

At the time of this building's construction, the natural pedestrian entry urbanistically was off of Palace Avenue, the intended front of the building. However, the common structural core was setback from the corner and more specifically Palace Avenue some 90 feet as a result of the radial design. In addition, space for vehicular drop off and parking impacted the Northeast corner. The solution Meem employed was the use of a formal Portal running

North – South to address the drop off (See Figures 2,5,6). However, he cleverly designed and ornately embellished a North Portal entry that was directly on Palace Avenue. The result was a primary and formal entry on Palace that naturally drew the public to the main interior entry at the building's inset core.

The connecting links between Marian Hall and the "New" St. Vincent Hospital were needed to facilitate the Sister's of Charity movement between the two structures. Marian Hall was converted from a hospital itself to a convent and nurses' school after the "New" hospital was complete. Due to the change in site grade, the connection is a full story below the hospital's main entry off of Palace.

Examination of Meem's site plan sketches (Figures 24,25,26) show arrows pointing to the entrances – one off of Palace and one off of the former Northeast drop off/parking lot labeled "visitor" (at the corner of Palace Avenue and what was then Castillo Street, now Paseo de Peralta). The Site Plan also shows a second drop off at the North connection between Marian Hall and the new hospital. This connection has a developed floor pattern and symmetry, labeled patio on the drawings. Meem used concrete columns with abstracted capitals at the portal and engaged similar columns at the drop off entrance to Marian Hall.

The Territorial Revival style is based on the Territorial precedent that has flat roofs, stucco walls, and decorative brick coping along the parapet, elaborated entry, pediments on doors and windows, and multi-paned window sashes. Classical details were used to signal the importance of the agency or institutions of civic buildings. Meem used these details in combination with the modern materials of brick and concrete throughout his career, calling this style "a variant of our regional style". The modest but strategic use of detail on this building illustrates the intention of the architect to establish clear connections and context, transforming an ordinary brick building into a meaningful regional style on a very prominent street in Santa Fe.

The visual scale of the elevations that are at the four story height are alleviated on Palace Avenue by the grouping of the windows and some added brick relief symmetrically located and found on only the North faces. Conversely, this detail was not used on the South and the windows merely repeat. Because of the large size of the building Meem used architectural devices to reduce scale in targeted areas: stepping the upper stories back and using human scale architectural elements such as doors, windows, columns, portals. Again these devices were only used on the North side of the building leaving the South faces to reveal the full and unmitigated impact of a five story structure.

There can be little doubt Meem made a deliberate choice to develop the entrance at the corner of Palace and Castillo in a manner allowing the "New" hospital its own identity that was separate from the "Old" structure, now Marian Hall. The connecting links to Marian Hall were perhaps minimized out of respect for Marian Hall's own unique architecture (by Rapp and Rapp) and a desire to keep the "New" separate from the "Old".

The partial wrapping of the Boiler Building with the same brick walls, similar windows and parapet used on the hospital somewhat unified it with the hospital, consolidating a regional architectural identity of an important Santa Fe institution and site.

In this analysis two anomalies present themselves: the connection to Marian Hall and the wrapping of the Boiler Building.

In the design of the "New" St. Vincent Hospital building the intention of the architect is clear. However, his design intent regarding the connection to Marian Hall is more obscure. The courtyard formed by the connecting links is formal on three sides, with the same columns and capitals used at the entry portal off of Palace but engaged with walls that are mostly glass and steel. Similar to a breezeway, yet not clear in that capacity, the connections result in an uncertain/slightly confused effect. In addition, there is a discomfort in the courtyard itself because the fourth side is bordered by a light well open to the basement of Marian Hall. The connection design offered in Meem's sketches seems practical enough, however its reality was never resolved architecturally. Even though the connection architecture has similarities to the hospital building, this component struggles to belong easily to either building.

The Boiler Building is a Victorian-Era structure originally built in 1904 as a laundry facility (Figure 30). Likely an Italian Renaissance (or possibly a simplified Italianate Style) when built, the structures design employed exposed red brick with a low to medium hipped roof, quoins, an arched doorway, paired and single double hung windows with masonry lintels. During the St. Vincent hospital project in the early 1950's, the Boiler Building underwent major alterations as well as received additions on the East and South sides. The North exterior stair at the main entry was removed. The arched doorway was also removed and replaced with solid wood doors, the sandstone rusticated belt course, walls, and window lintels were painted pink, the same color as the then new hospital. The hipped roof and eaves were removed and replaced with a decorative brick parapet and concrete coping matching the hospital. The East and South additions used the same brick, similar steel casement windows and an exposed brick parapet. It's understood Meem's intention was to unify the site with the new identity of the Modern Hospital and propagate/establish the Santa Fe style. However, its reality is again confused as both the remaining original Italian Renaissance fabric can be read right along with Meem's regional territorial style. In trying to establish the relevance of the structure both can be represented with equal cause and both are historic. The resulting palimpsest is instructive to the history of the site and historical architectural styles that exist in Santa Fe.

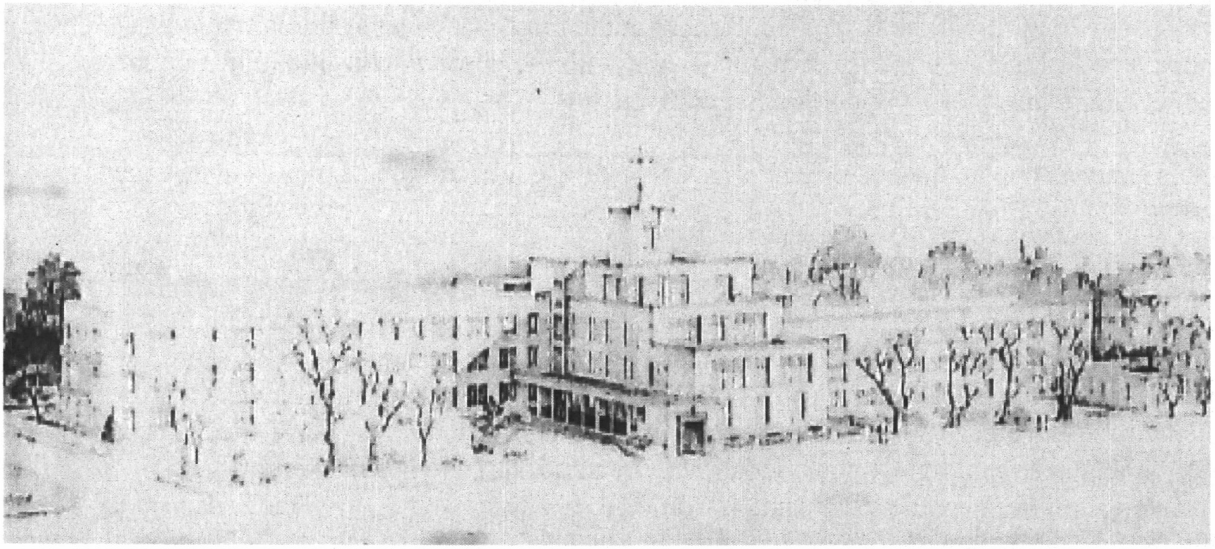


Figure 22: From Meem's Sketch of the North face of the building shown on the title page of his 1950's design package. He clearly applied the most detailing at this section of the building

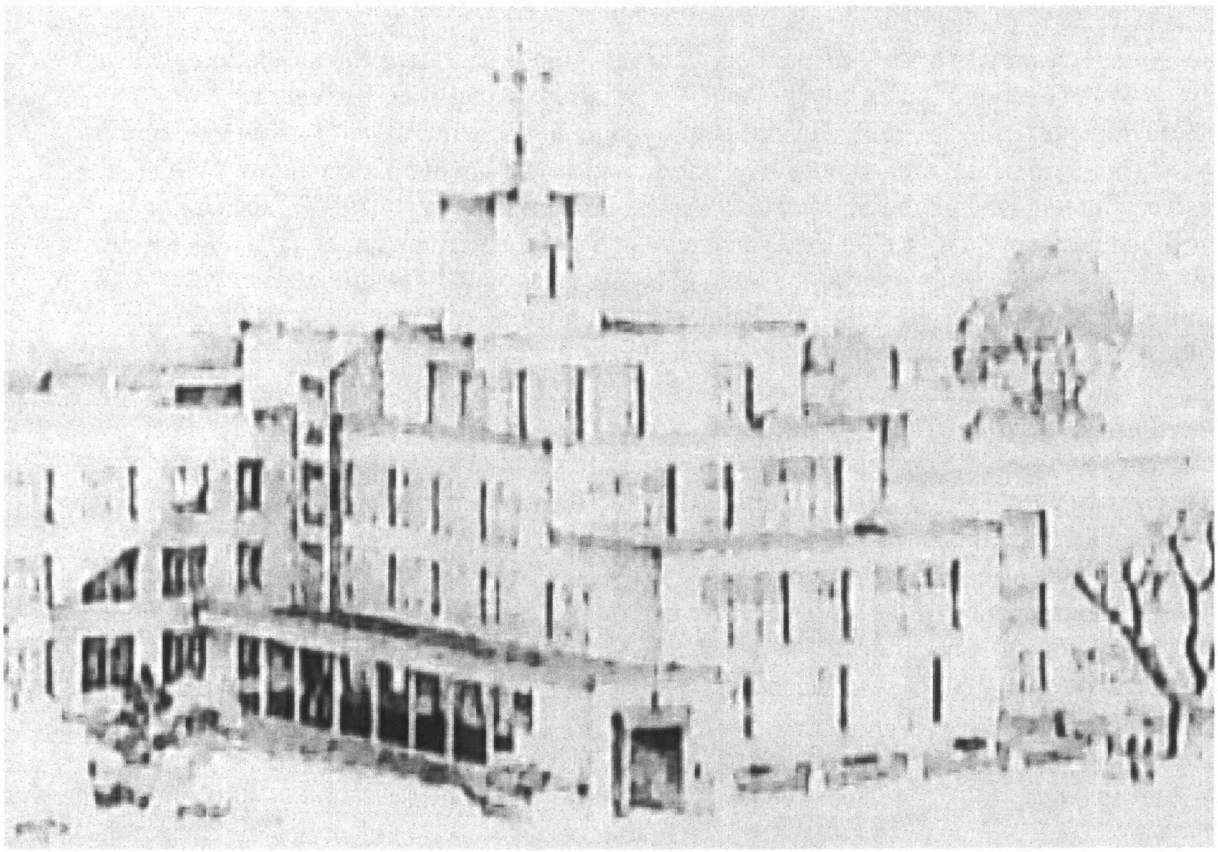


Figure 22a: A blow up of the main entrance and Primary facades from Meem's North face sketch.



Figure 23: The Main Entry Portal. Note the St. Vincent Hospital sign literally faces East, but metaphorically faces Palace Avenue.

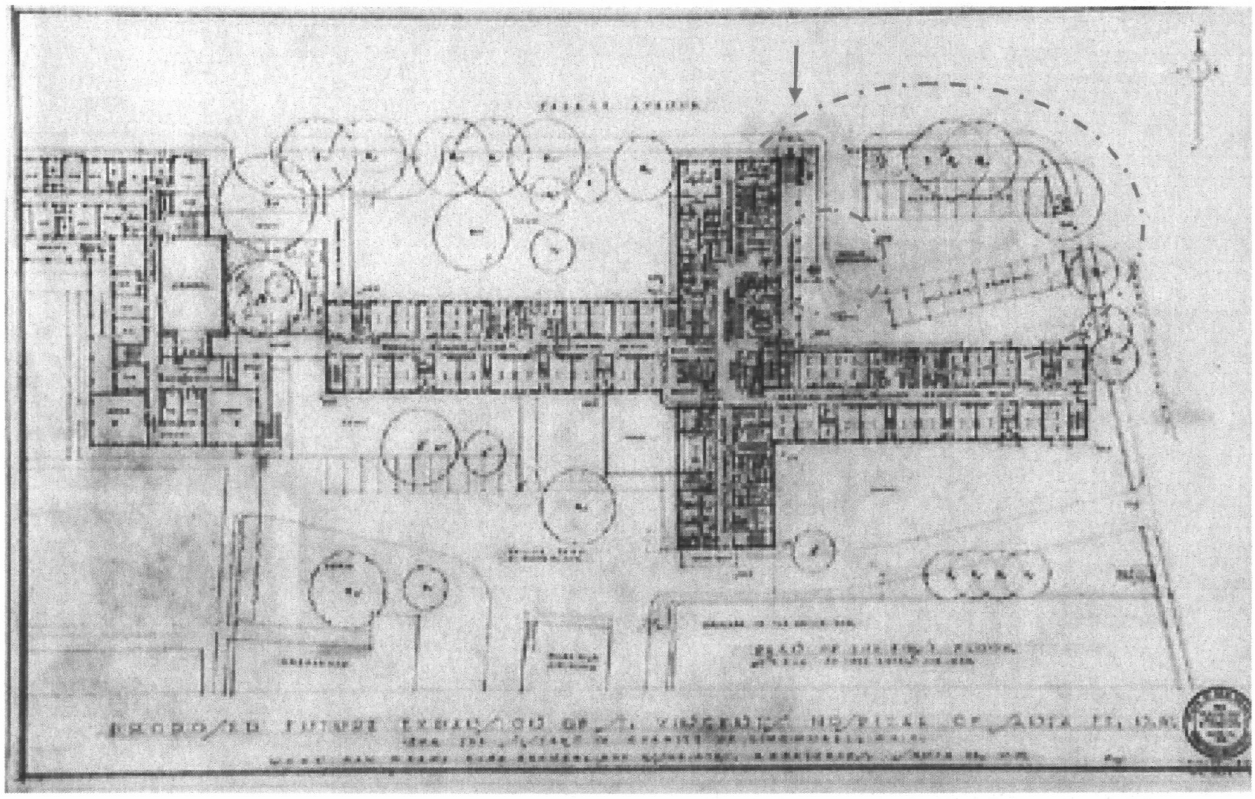


Figure 24: A proposed first floor plan for the hospital. Note the parking lot at the corner, the portal and the North entrance off of Palace Avenue. Close observation will reveal an arrow by Meem noting the main visitor entry into the core of the building.

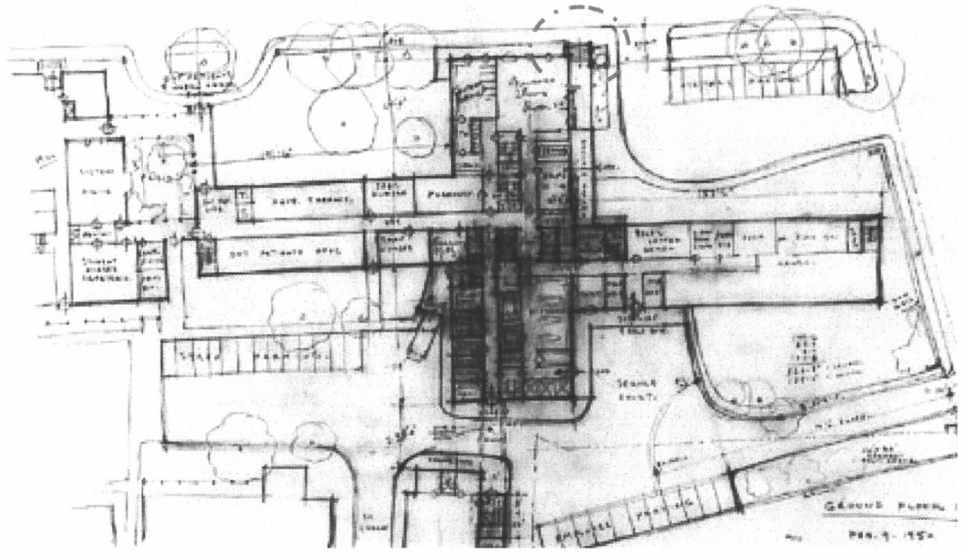


Figure 25: A Meem sketch of the ground floor (A pre-curser to Sketch 25 below). Note again the main portal entry off Palace Avenue.

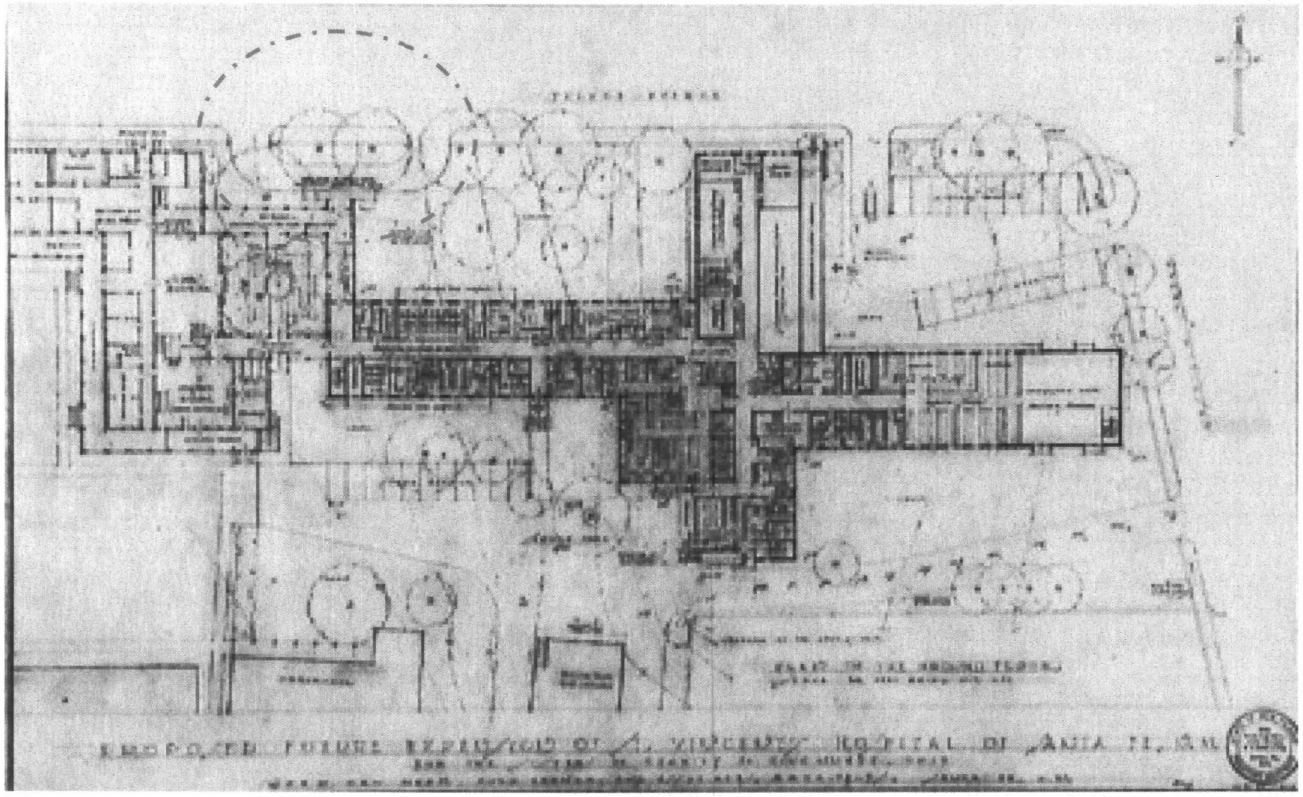


Figure 26: Ground floor proposed plan. This plan is at the same grade as the east side of Marian hall. Note the second drop-off North of the connecting link between Marian Hall and the hospital (which lines up with the door to the West edge of the hospital).

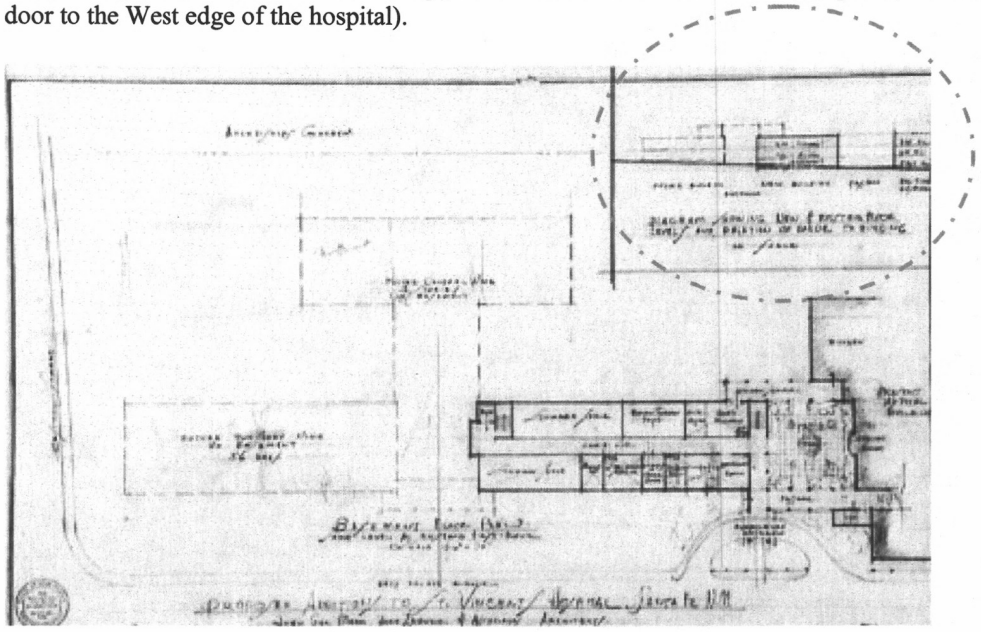


Figure 27: A proposed plan conceiving the new hospital as being built in distinct stages with a connection to the old hospital "Marian hall". Note the section showing the grade change and relative heights of the new hospital to Marian Hall. Also the orientation of the drawing is North down, not a usual drawing convention but sometimes used to facilitate communication of what is important, i.e. Palace Avenue. This plan shows a different connection to the hospital than what was built.

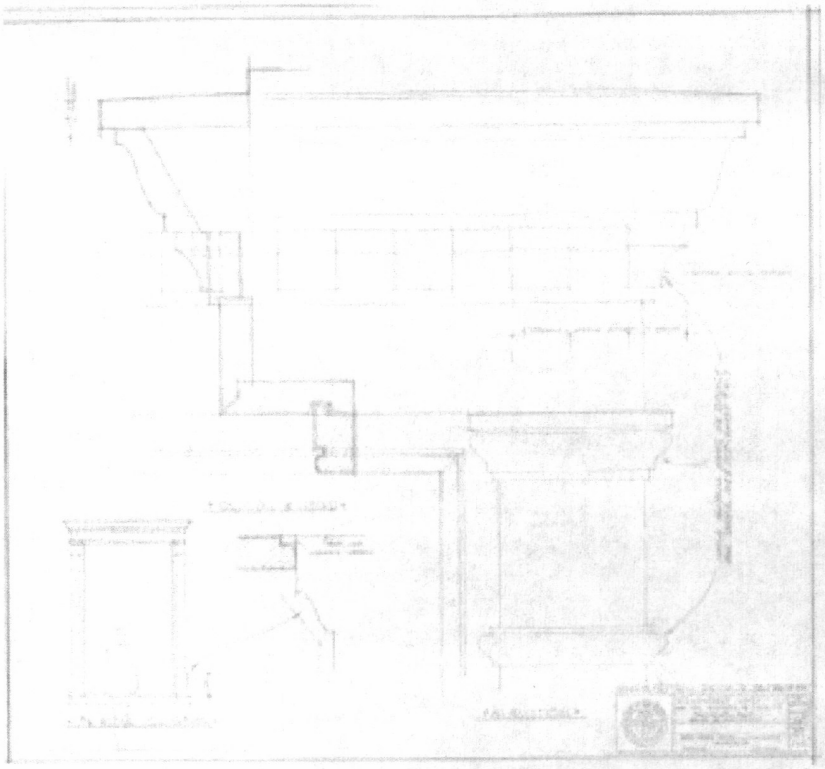


Figure 28: Details from Meem's drawings for the hospital showing the window treatment at the portal and on the Northern most façade fronting Palace Avenue.

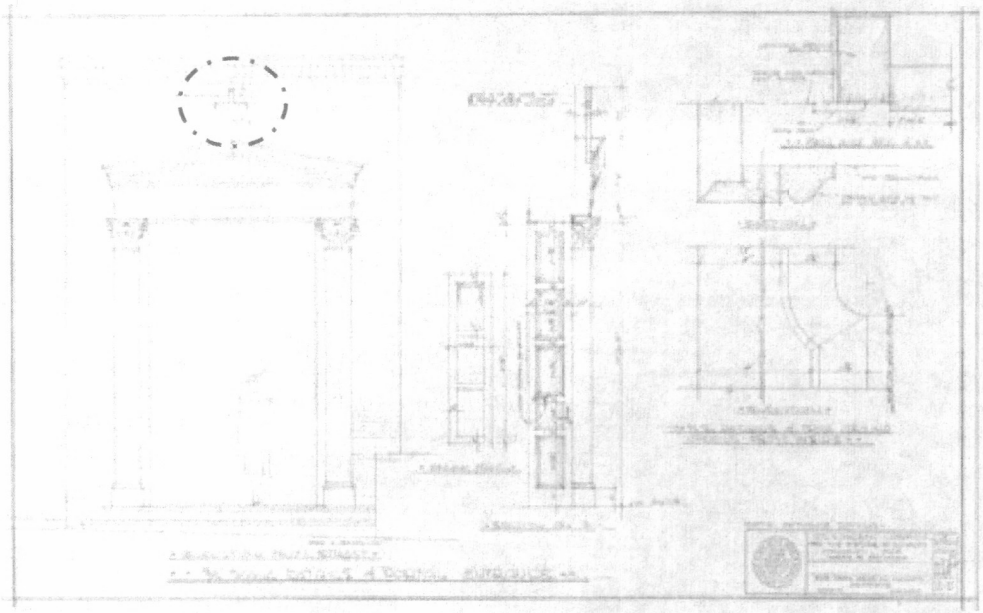


Figure 29: Drawing of the ornate entry detail at Portal Entry off Palace Avenue. Note the cruciform at the pediment peak. As far as we know, this cruciform was never actually installed.

BOILER BUILDING PHOTOS



Figure 30: A 1951 photograph of Boiler Buildings North face. Note the pitched roof and Victorian detailing. Also note the entry stair had just recently been removed in preparation for the "New" hospital construction.



Figure 31: A 2008 photograph of North face. Even with the changes the original building can be read.



Figures 32 and 33: Drawings of Boiler building, North and East Elevations

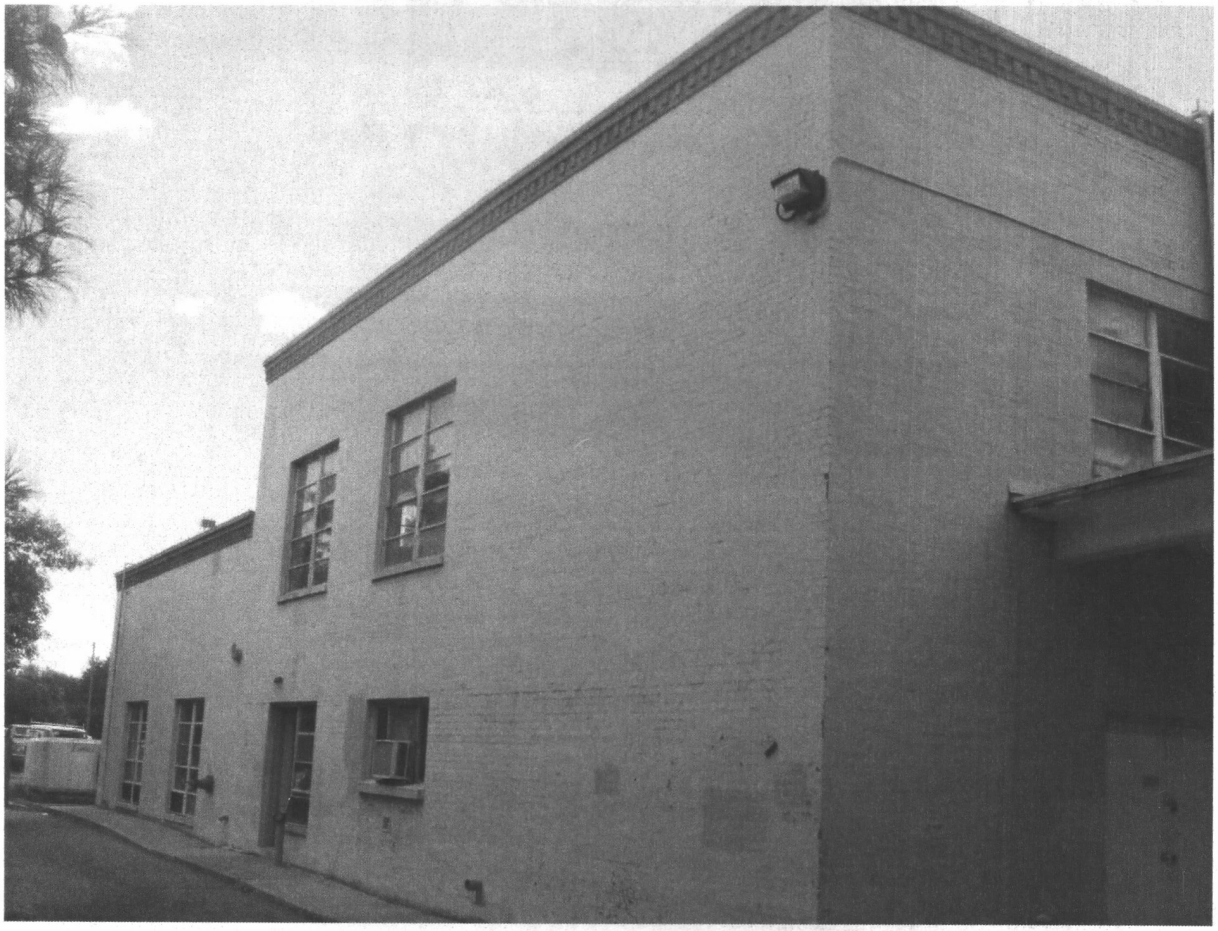


Figure 34: East Elevation and addition as designed by Meem

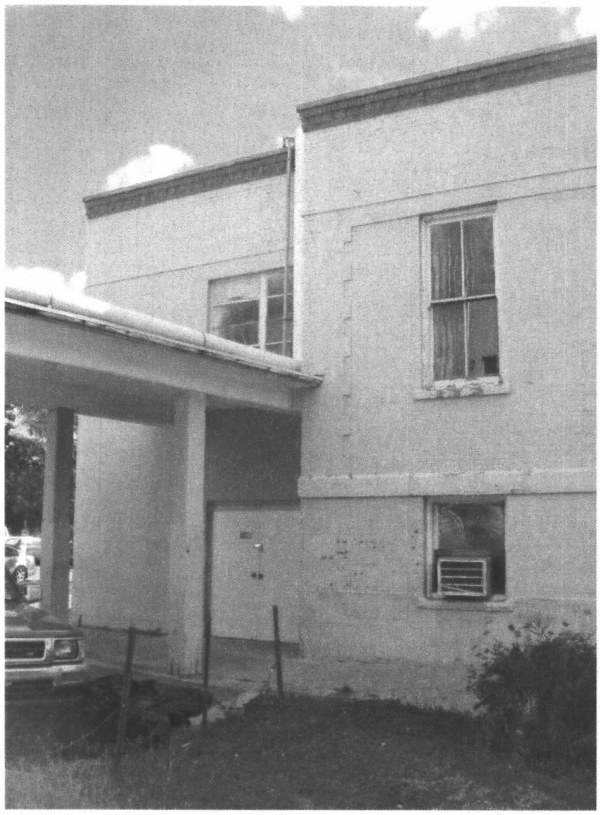


Figure 35: Connection of Meem design and original boiler building with canopy/pipe rack that connects to the hospital structure.



Figure 36 and 37: West elevation. The original Boiler building can still be read through the Meem modifications.

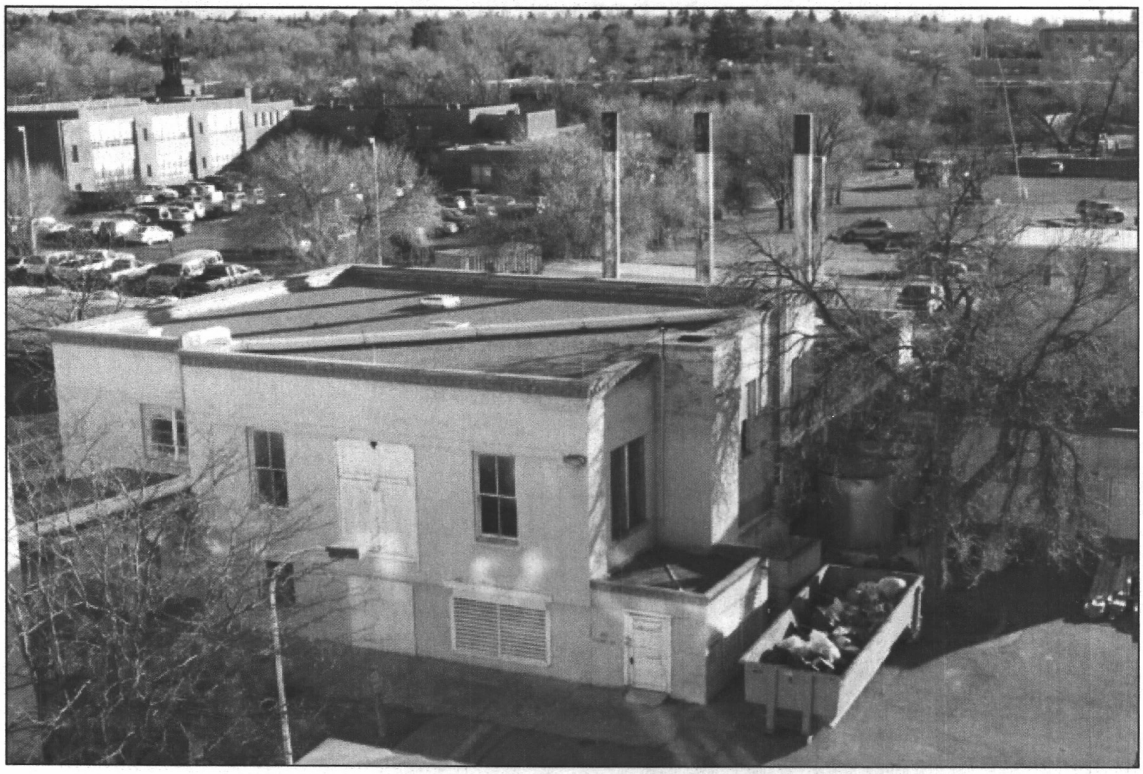


Figure 38: Bird's eye view of the Boiler Building from the Northwest



Figure 39: The South Elevation of Meem's addition

III – D. Original Importance and Contemporary Uniqueness

How will the adaptive reuse affect the integrity that remains?

He asserted that Southwestern architecture 'reflects our history' having both American and regional origins...this broader perspective reflects Meem's efforts to include the bricks and millworks as well as the paints that became available following the opening of the Santa Fe trail and the subsequent occupation and creation of the Territory of New Mexico during the 19th c. combining traditionally used materials such as adobe with newly available brick used as coping to waterproof cornices and milled lumber used around windows and doors to replicate Greek Revival details then popular in the eastern United States...newcomers created the Territorial style. Terming it a "variant of our regional style, which is in wide use today," Meem began as early as the Manderfield School (1928) to adopt some of these details to his regional design vocabulary....the style seems more pertinent to the requirements of civic or institutional buildings. In those buildings, where design, in part, conveyed the prestige of the institution it housed, the often imposing formality of Classical details signaled the importance of a government agency, educational facility or religious body. ....the final phase of his career reflects his efforts to adapt his embrace of regionalism to a rapidly changing design world in which new building technologies, new materials and changing cost structures posed new challenges to designers....St. Vincent's Hospital (1950) is lacking the enriching detail that had permitted his earlier buildings to employ "symbolic forms to provide an additional emotional or spiritual value," that suggested the increasingly apparent incongruity that existed between modern building practices and those of the past."
New Mexico Office of the State Historian....by David Kammer on John Gaw Meem (State Records Center and Archives)

Other buildings of the Territorial Revival style in Santa Fe by Meem include: The Villagra Buildng (1934), originally the NM Public Welfare building built during the New Deal and recently restored after an emergency save by the Cultural Properties Resources Committee of the State Historic Preservation Office; The Manderfield, Kaune, Salazar, Carlos Gilbert, Gonzales and Acequia Madre Schools, and The Santa Fe Main Public Library. Some of these buildings are shown in subsequent pages as photographed in 2009 (See page 35).

"....A shift from Pueblo to the Territorial Revival style for large scale government buildings in New Mexico occurred in fact with the design of the NM Public Welfare Building followed by Gordon Street's (a former employee of Meem's) 1937 Supreme Court Building...these two state owned buildings had set the standard for the design of large public buildings, especially those that would make up the State Capitol Complex in the 1940's and 1950's....it synthesized the stripped-down classicism of New Deal architecture....the Villagra Building (formerly the NM Public Welfare Building and headquarters for FERA) represents the mature formation of Meem's Territorial Revival work, and is an important influence in the development of the Territorial Revival style for

state and public architecture... " from John W. Murphey's essay on the 1935 Public Welfare Building on the website of the New Mexico Office of the State Historian.

John Gaw Meem's legacy in New Mexico remains largely summarized by this definition. His work brought important refinements to the Spanish-Pueblo Revival style and broadened the definition of historic regionalism to include a revival of the Territorial style.

The best buildings adjust and adapt to changing users and changing needs. They are never torn down, never erased; instead they are always embellished, modified, reduced, enlarged, and improved... Adaptive use is often the only economic way in which old buildings can be saved, by adapting them to the requirements of new tenants. James Marston Fitch, Historic Preservation, Curatorial Management of the Built World

Through my study and analysis of this building and its related history, my conclusion is that there are two Primary façades on this building:

(1.) The Northern most face of the building closest to East Palace Avenue as it has the most detailed elevation (Figures 3,4,5); and
(2.) The Eastern face of the North wing with Entry Portal (the main/primary entry by design) and Tower Element (Figures 5,6,7)

These two faces are clearly the most important and unique facades on the building. The other North facing elevations are important and architecturally function in support of the two Primary facades. They have symmetrically organized window patterning and brick detailing that contribute to the formality of the architecture by supporting the entry experience. Although the East face of the Eastern wing does not rise to the level of Primary, it fronted directly onto Castillo (now Paseo de Peralta), and is an example of the Classical detail Meem used in this building. Both the North face of the West wing and the connecting links to Marian Hall are important for their function and because Meem used the same pre-cast concrete columns and capitals as for the portal entry giving the message that this is important. However, as stated earlier the connecting link is an anomaly, not quite convincing in its architectural form or intention, and has the negative affect of obscuring the East façade of Marian hall, a significant structure. Each one of these facades contributes to the expressions developed to engage the neighborhood and streetscape. It is the façade that ultimately communicates the values and rhythms of the institution to the City and its residents.

Conversely, the South side is purely functional and could only have been considered important after the state modified the North entrance off Palace Avenue to the South parking lot entrances in the mid 1980's. Even then these entrances do not face a street, do not contribute to any streetscape except from afar, and do not incorporate any of Meem's architectural detailing found on the North faces of the building.

The top of the building can be seen from many vantage points downtown. The South facades expression is seen related as purely utilitarian in nature. The only classical details found on

the South occur on the upper two floors of the Southern wing which employ balustrades similar to that found on the Eastern and Western most faces of the structure. These Southern balustrades serve to unify the back of the building with the rest of the structure. The balustrades also balance this elevation with its sheer height and irregular windows. This is clearly the back of the building as it does not face a street, does not denote an entrance, and does not incorporate architectural detail unique to the building face. It therefore cannot be considered Primary in nature. The entry at the Southeast façade saw an increase in use after the State of New Mexico remodeled it in the 1980's to accommodate multiple building tenants and uses. However, it is important to note these changes are not historic and do not embody architectural detailing that rises to the level of expression still found on the North side of the building.

This building is a decent example of Meem's later work as seen in context of the other institutional buildings he designed in this style. The building is a tribute to Meem's lexicon of Territorial Revival Style buildings, and exists as an important part of Santa Fe's downtown identity, streetscape, and history.

Although the architectural expression and integrity of the hospital building has been compromised, it could be rehabilitated through a responsible and carefully considered adaptive reuse project.

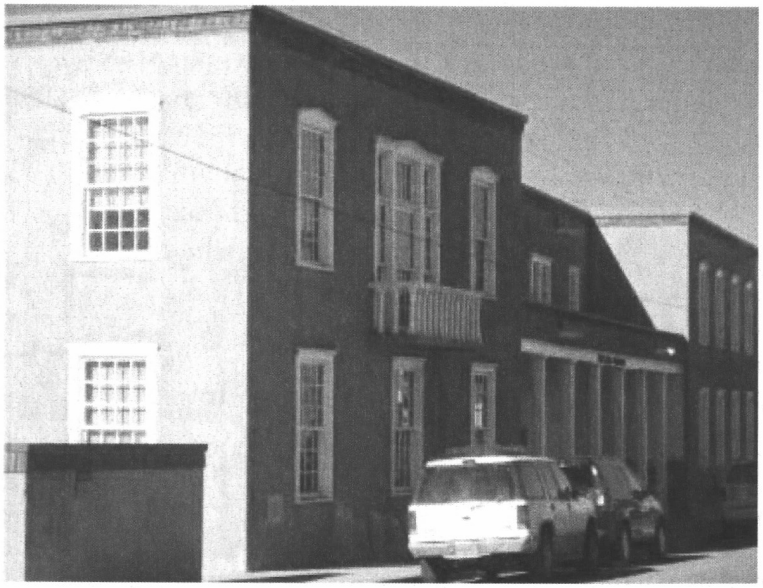


Figure 40: Villagra Building, 1934

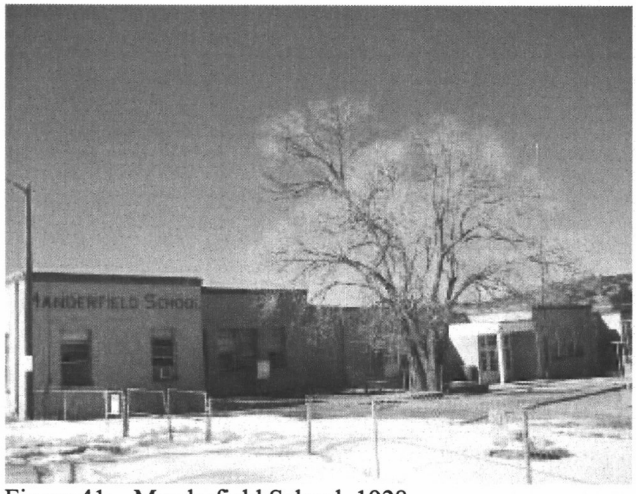


Figure 41: Manderfield School, 1928

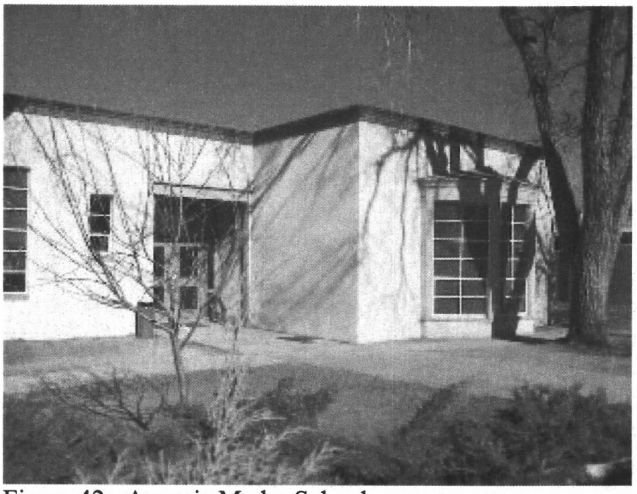


Figure 42: Acequia Madre School

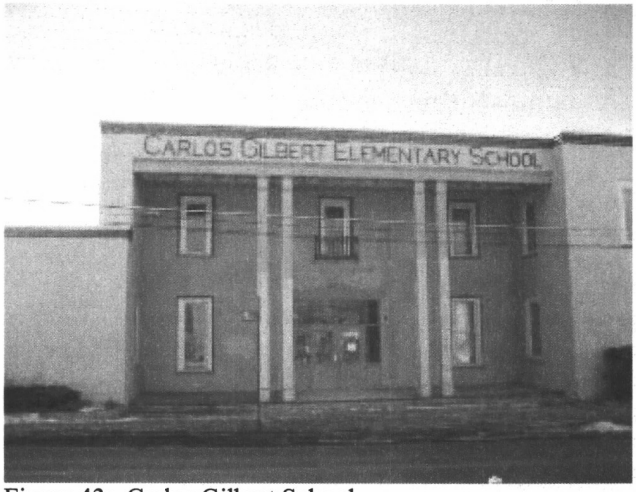


Figure 43: Carlos Gilbert School



Figure 44: New Mexico Supreme Court Building, 1937, Gordon Street, Architect

IV. Postscript

Definitions of primary façade gathered from different sources provided as food for thought....

City of Santa Fe:

> One or more principal faces or elevations of a structure with features that define the character of the structure's architecture.

Encyclopedia of Architecture:

> The front of a building or any of its sides facing a public way or space, especially one distinguished by its architectural treatment.

Definitions from a Historic Board at large with oversight of a program to distribute city funds to Main Street businesses for restoration/renovation purposes (they actually want to limit what was considered Primary to prevent misuse of the funds):

> The side of the dwelling containing the front door or main entryway....
>
> Funds are available only for the rehabilitation and improvement of a primary façade of a building which is defined as the vertical face of a building that fronts directly on a public street...

V. Sources

1935-New Mexico Public Welfare Building
http://www.newmexicohistory.org/filedetails_docs.php?fileID=21169

John Gaw Meem
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London: Longmans, Green, 1867
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Historic Preservation - Curatorial Management of the Built World
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John Gaw Meem, Southwestern Architect
Bainbridge Bunting
A School of American Research Book
University of New Mexico Press, Albuquerque, 1983

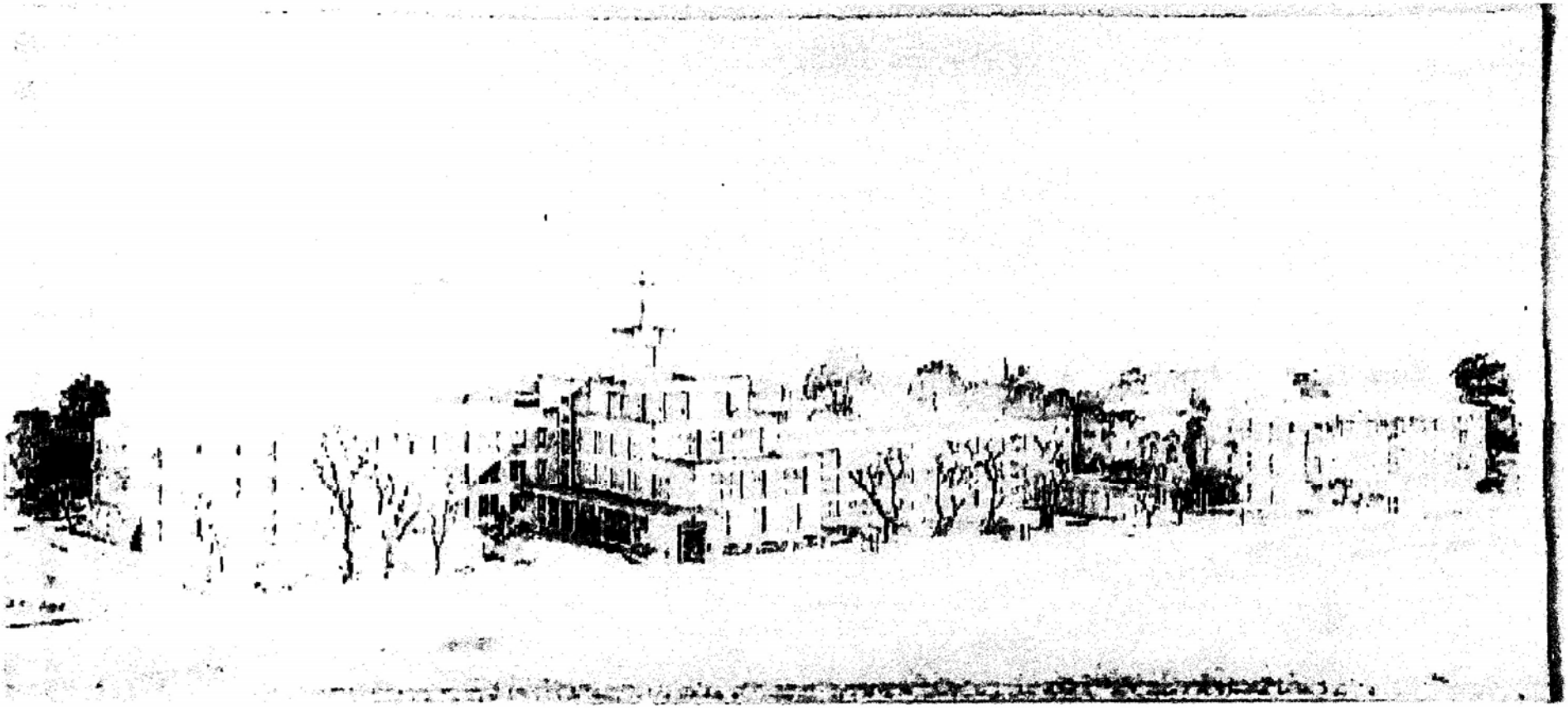
City of Santa Fe produced documents including:

- The Business Capitol District Handbook, 1990
- Design and Preservation in Santa Fe: A Pluralistic Approach, 1977
- Historical District Handbook, A guide to Architectural Preservation and Design Regulations in Santa Fe's Five Historic Districts, 1986
- Eastside Historic Streetscapes by Marlys Bush Thurber, 1989
- Historic Districts Handbook, A Guide to Historic Preservation and Design Regulations in Santa Fe, 1996

Photos were collected at the courtesy of Drury Southwest. Specific citations not immediately available are from public collections at the University of New Mexico, and the State of New Mexico, Fray Angelico Library

Old St Vincent Hospital

Inventory and Consideration of Facades



…John Gaw Meem sketch of North Elevation fronting East Palace

Definitions; *SFCC 14-12*

Façade:

One whole exterior face or elevation of a structure, from grade up to and including the top of the parapet. An individual façade is defined as including at least an eight-foot width that is offset from an adjacent plane by at least four feet.

Primary Façade:

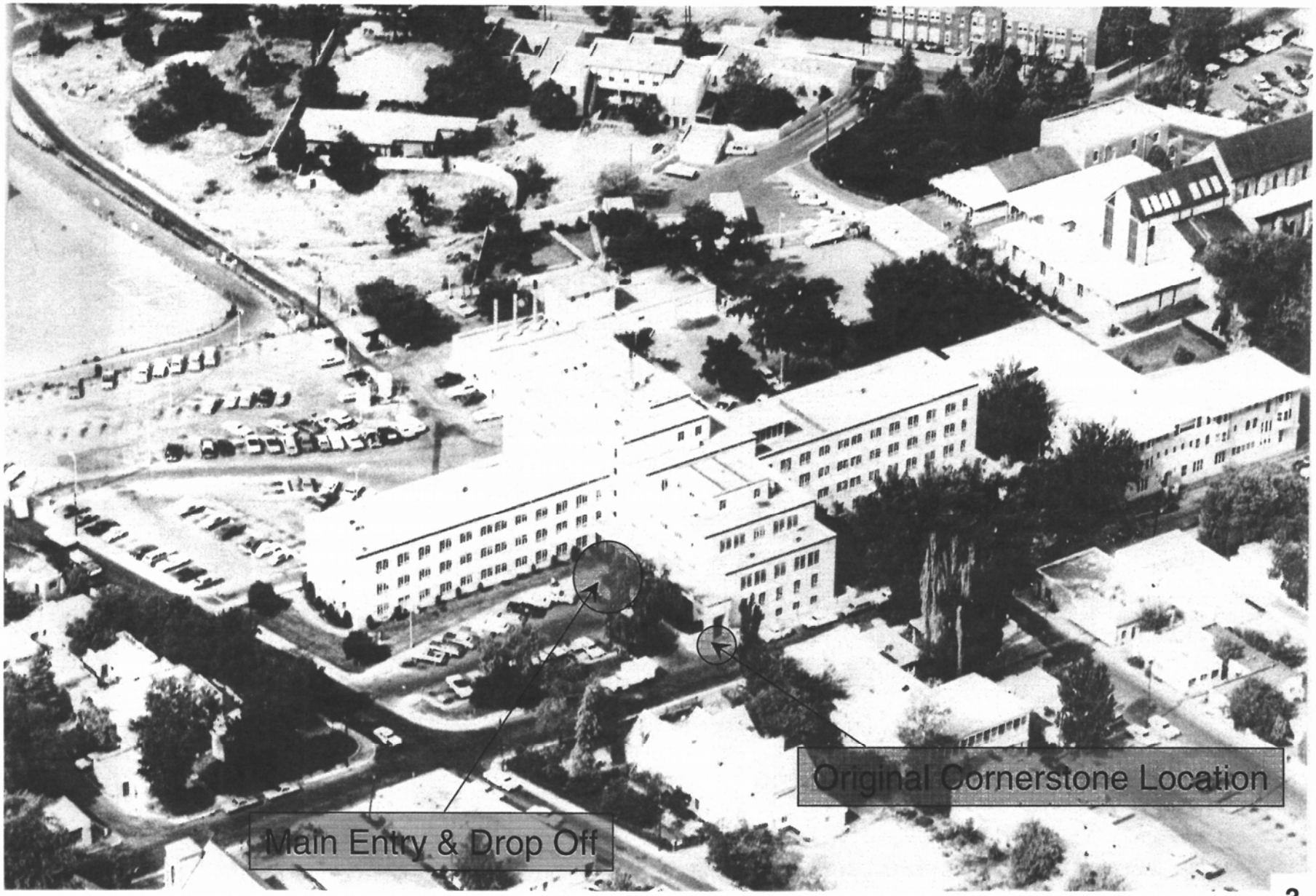
One or more (1) ***principal*** faces or elevations of a structure (2) ***with features that define the character*** of the structures architecture.

Definitions; *Webster*

Principal:

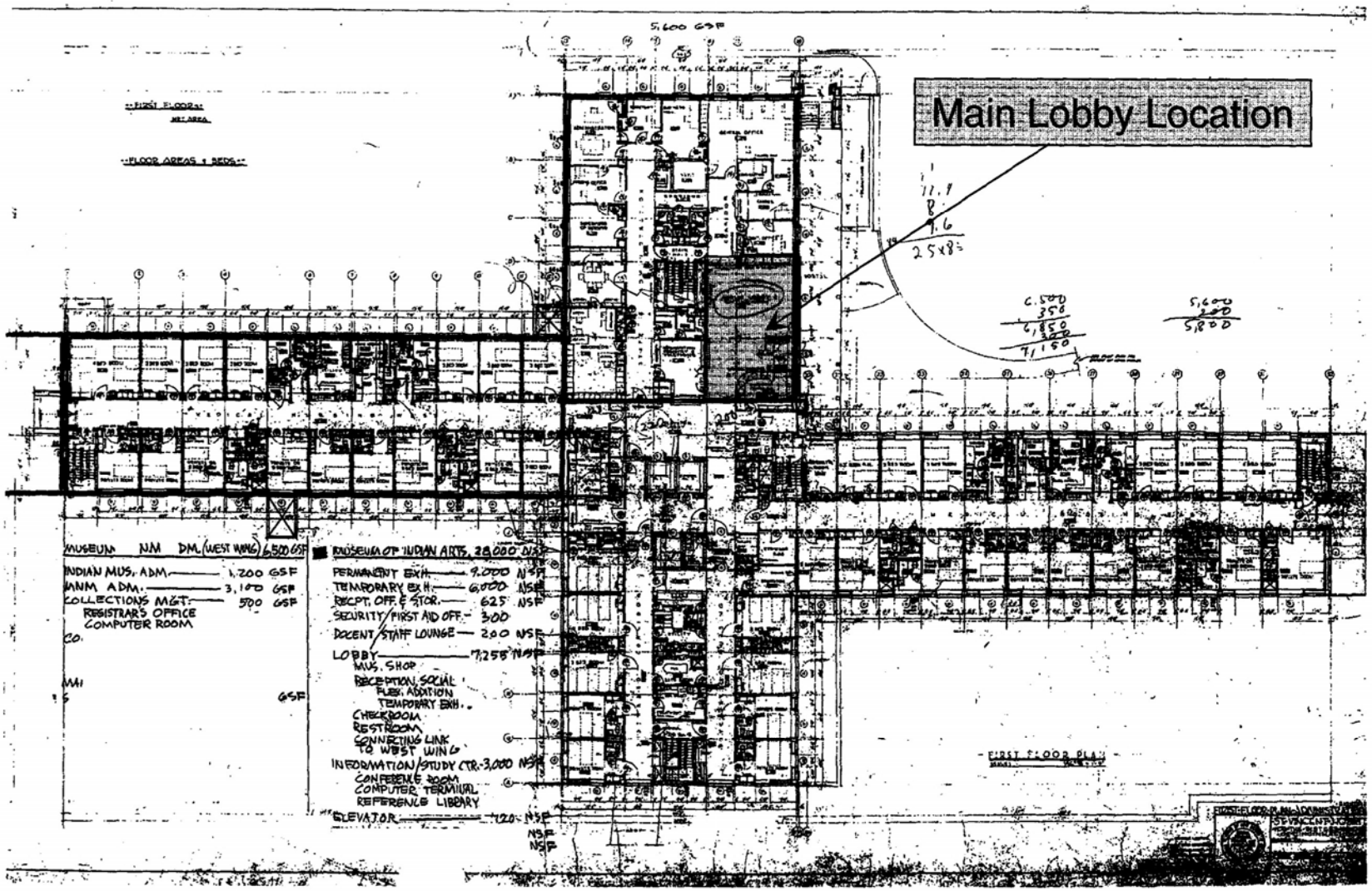
1. most important, consequential, or influential **: chief <the *principal* ingredient> <the region's *principal* city>**
2. of, relating to, or constituting principal or a principal

1960's Aerial Photograph - Old St. Vincent Hospital



Meem First Floor Plan - Old St. Vincent Hospital

East Palace Ave



Paseo de Peralta

Main Lobby - Old St. Vincent Hospital



Features that define the character of the structure's architecture

The defining architectural features, as detailed below, are consistently present on street facing facades where public interaction is respected by the architect and absent on the back side of the structure where public view is not emphasized.

1. Territorial Style

- Brick parapet coping
- Neo-classical building elements including:
    - Columns with detailed capitals
    - Window frames with base, column and capital
    - Ornate railing and balustrades
    - Portal used to emphasize main entry

2. Developed Massing

- Massing is used to develop interest and break down the scale on street facing elevations especially at the main entry elevation.
- Massing is used to create prominence at main entry by developing a vertical element or tower, completed by a cruciform element at the top.

3. Brick Detailing and Window Patterning on Elevations

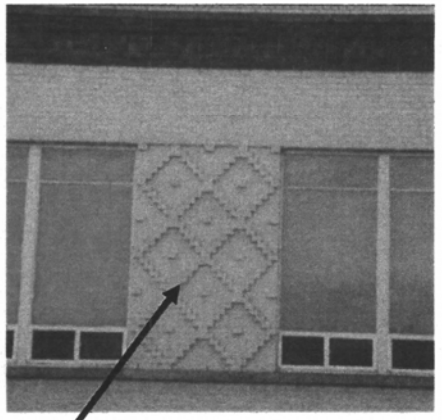
Meem emphasized the importance of individual building facades by providing added architectural details to selected elevations including:

- added brick detailing between windows
- modulated window patterning

Character Defining Features - Old St. Vincent Hospital







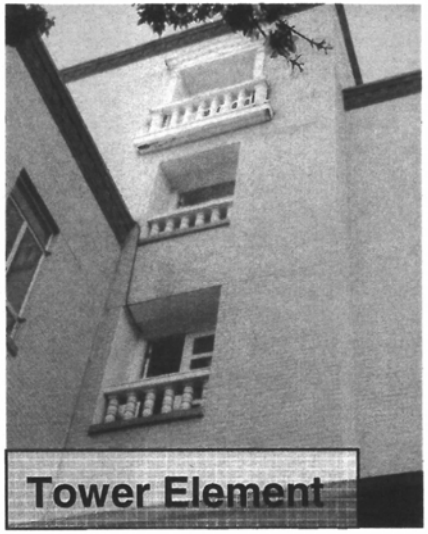


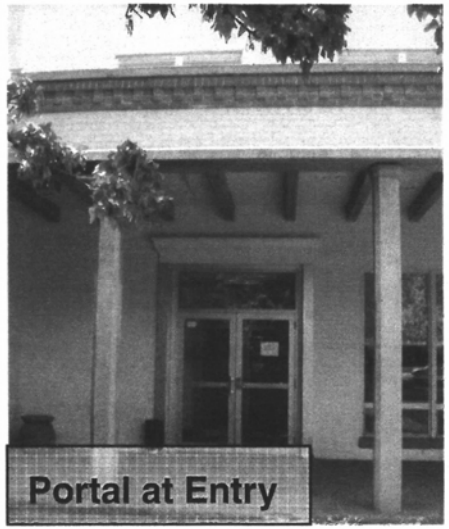
Developed Stepped Massing

Modulated Window Patterning

Brick Detailing to Break Façade

Classical Details on Facade









Facade: #1 – North Facing

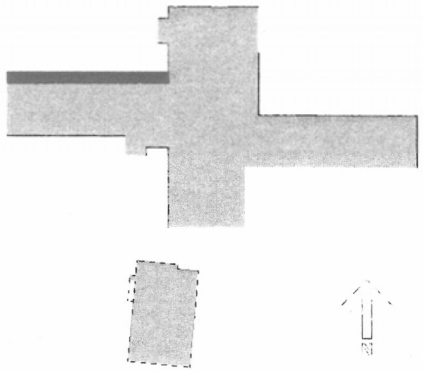
Architectural Features:

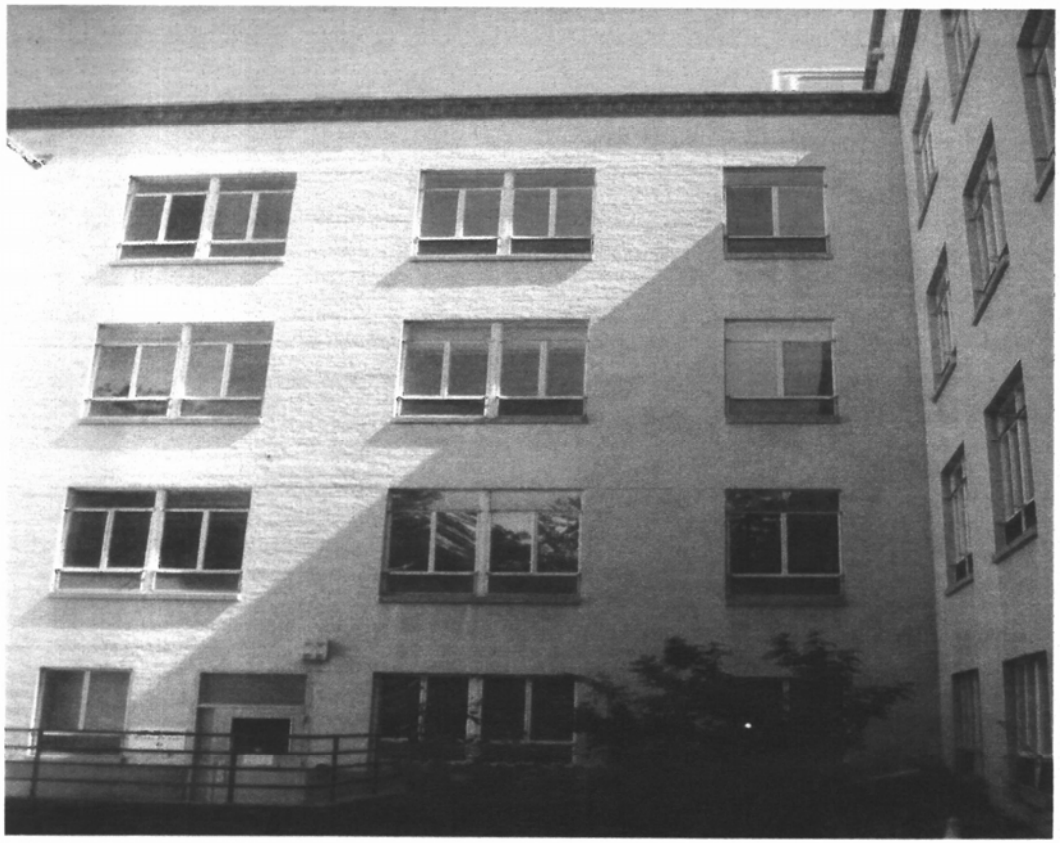
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

Note: Brick detailing is unique to North street facing elevations









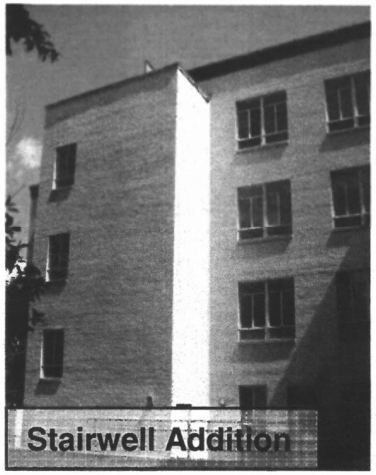
Facade: #2 – West Facing

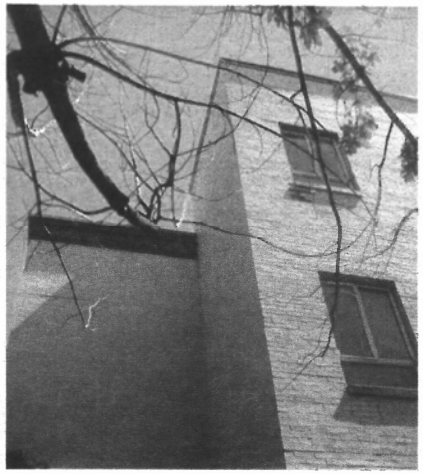
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

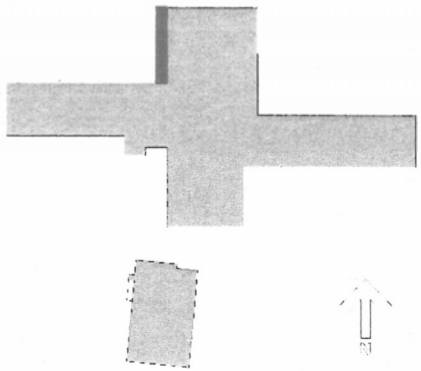
1982-83 Façade Modifications

1. Exterior Stairwell was added







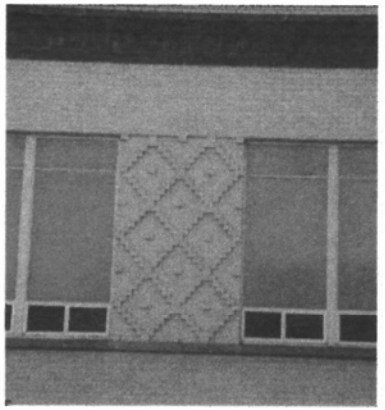




Facade: #3 – North Facing

Architectural Features:

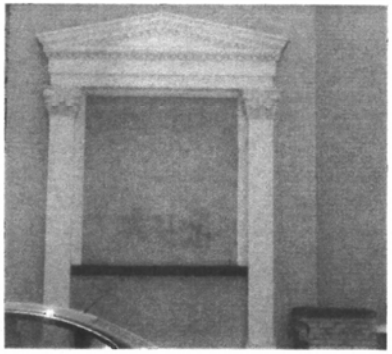
	Yes	No
Developed Stepped Massing	☑	☐
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

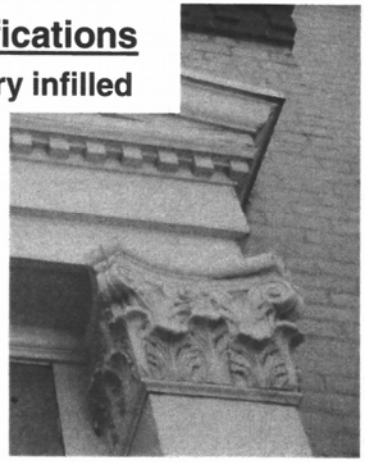


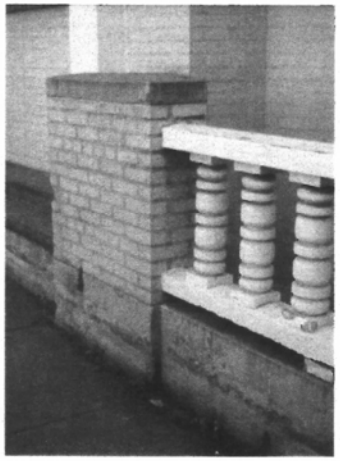


1982-83 Façade Modifications

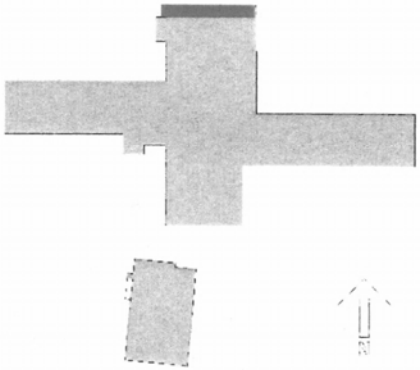
1. East Palace portal entry infilled



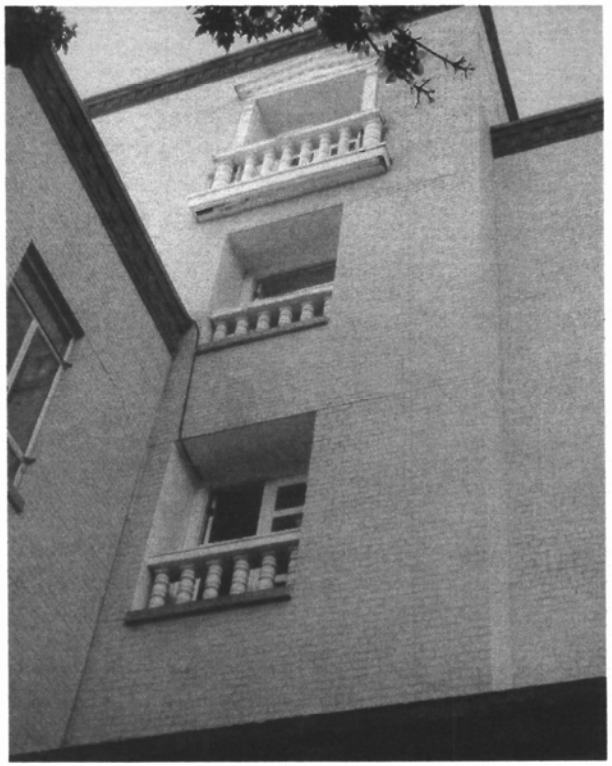




Note:
Brick detailing is unique to North street facing elevations





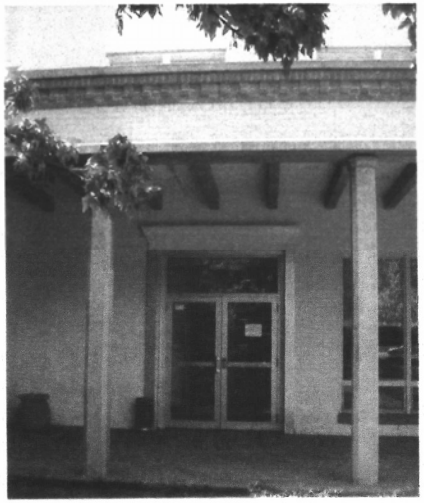


Facade: #4 – East Facing

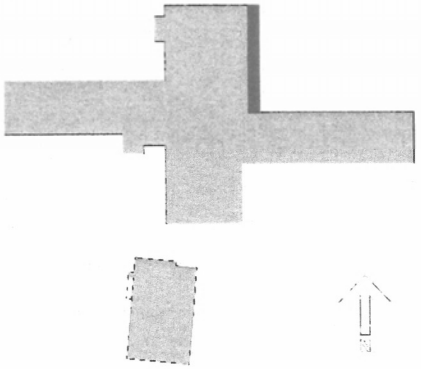
Architectural Features:

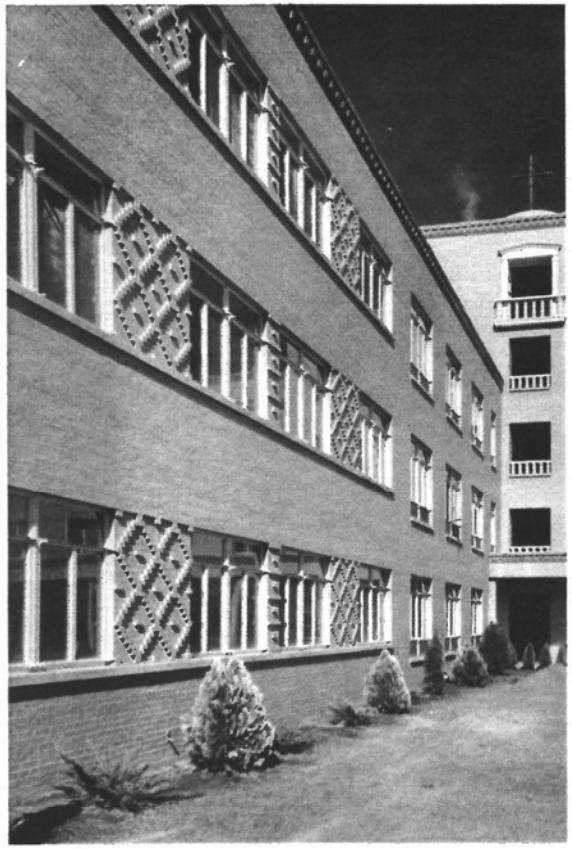
	Yes	No
Developed Stepped Massing	☑	☐
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐





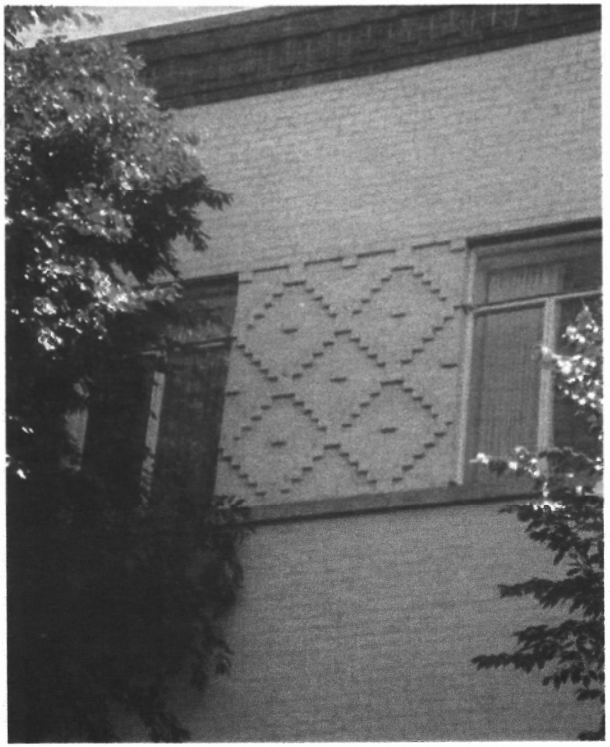










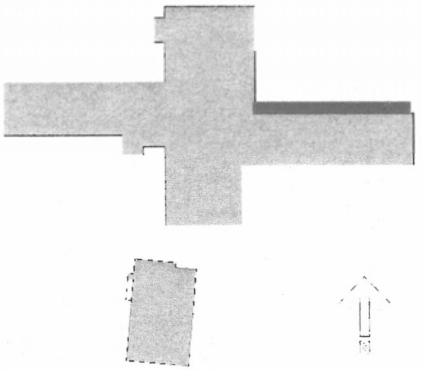


Facade: #5 – North Facing

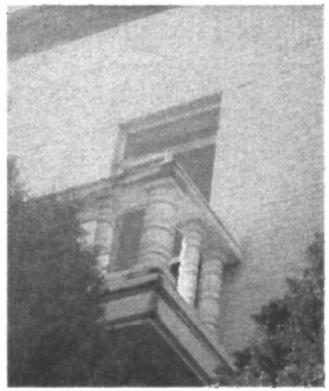
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

Note: Brick detailing is unique to North street facing elevations



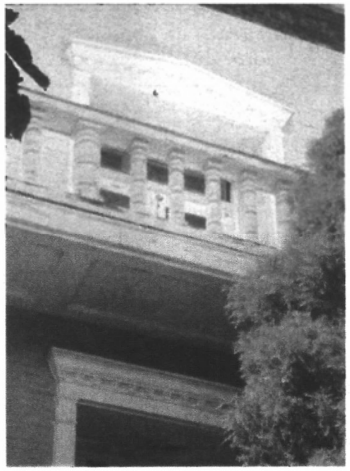


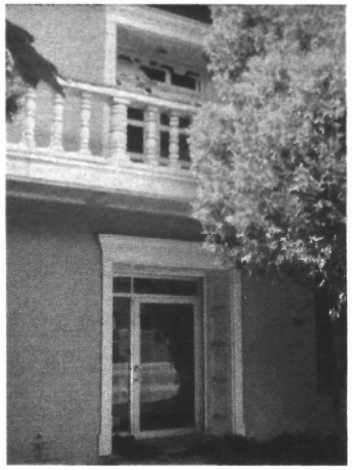


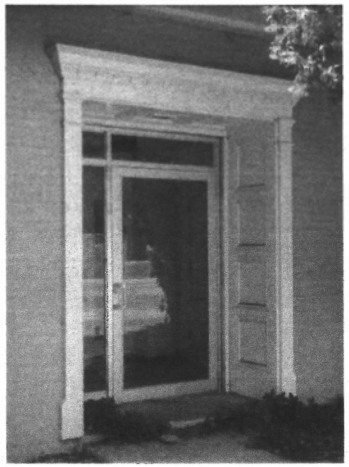
Facade: #6 – East Facing

Architectural Features:

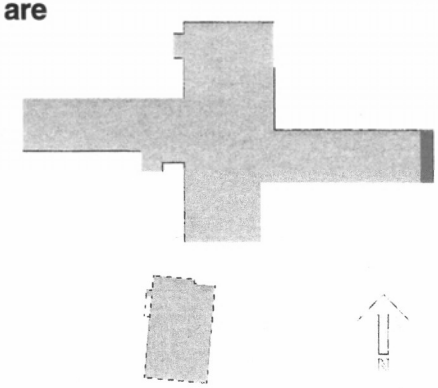
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☑	☐







Note: Classical Details and arrangement are unique.







Facade: #7 – South Facing

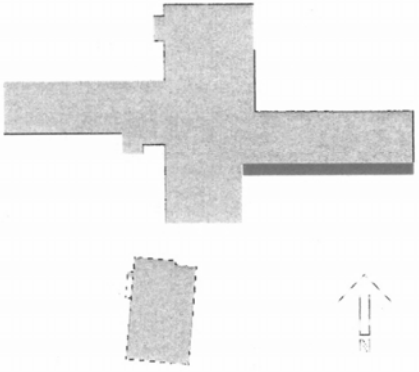
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

1982-83 Façade Modifications

1. Two ground level windows replaced with entry doors
2. One ground level door replaced with window
3. Shallow canopy replaced with portal

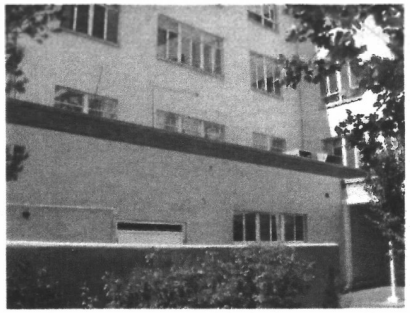








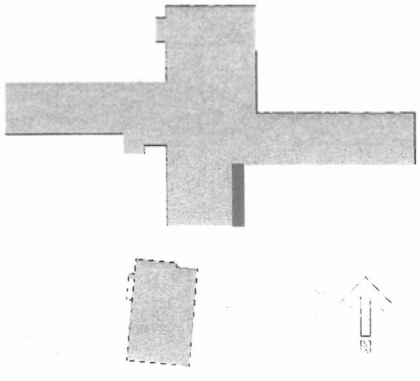




Facade: #8 – East Facing

Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Facade: #9 – South Facing

Architectural Features:

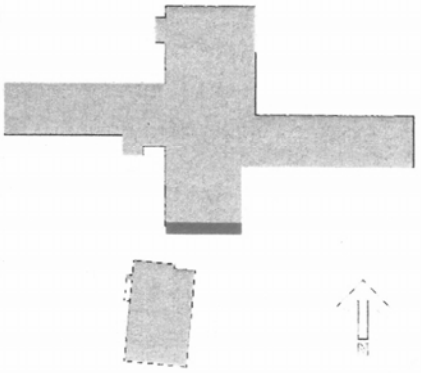
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Note: Classical details are not unique to this facade.





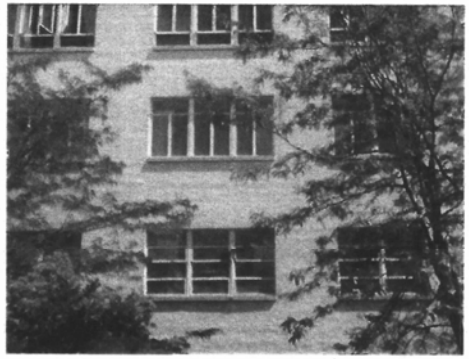


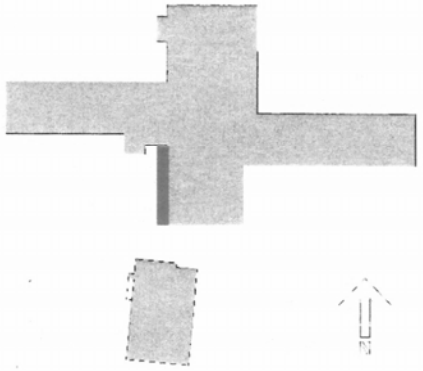


Facade: #10 – West Facing

Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Facade: #11 – South Facing

Architectural Features:

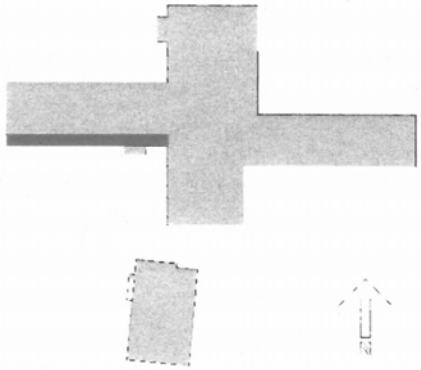
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

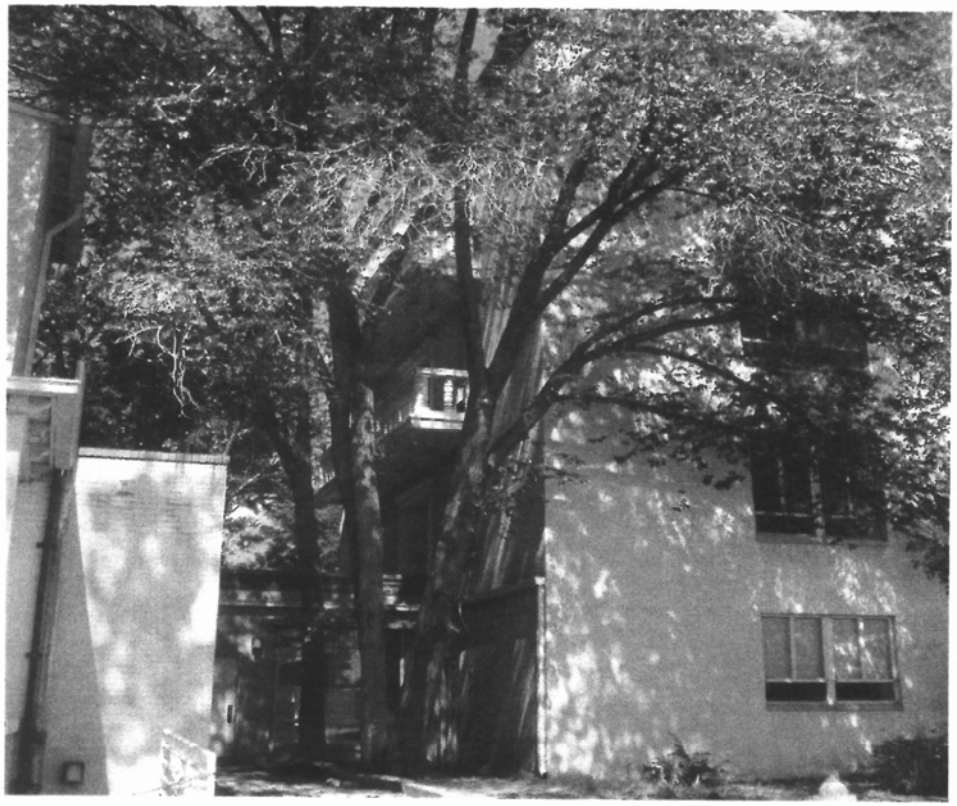
1982-83 Façade Modifications

1. Exterior Stairwell & Elevator Shaft added
2. Double entry doors moved to West
3. Ambulance garage & canopy removed









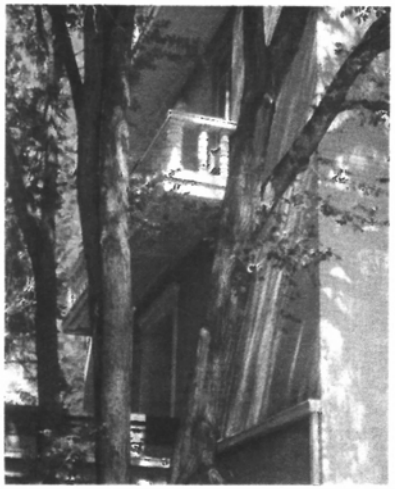
Facade: #12 – West Facing

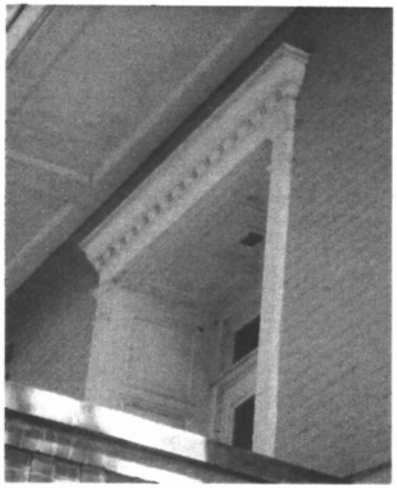
Architectural Features:

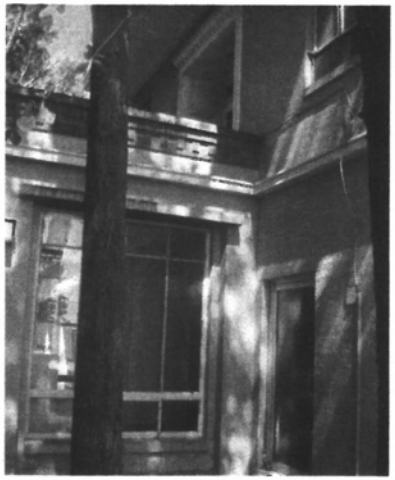
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

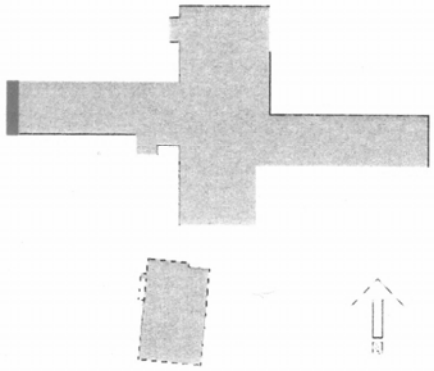
Notes:

1. Classical details and balustrades are not unique to this facade.
2. Modifications to facade addition of connecting halls to Marion Hall.



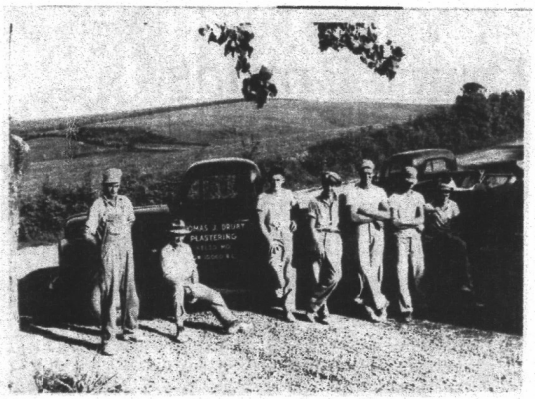






DRURY HOTELS

Drury History



The Drury family business was established in the 1940's as a plastering company in Kelso, Missouri. In 1962 Drury entered into the hotel business when they opened a 108-room Holiday Inn in Cape Girardeau, Missouri. Drury expanded its operations in the early 1970's with the addition of two, full-service, Ramada Inns in Nashville, Tennessee. To allow for freedom in hotel operations and development, Drury created its own brand and built the first Drury Inn in Sikeston, Missouri in 1973. Since then Drury Hotels has grown to 120 Hotels with nearly 16,000 rental units in 19 states. Drury Hotels remains a family owned and operated corporation committed to good business ethics and customer satisfaction. Owners, Bob and Charles Drury remain actively involved in the continued development and expansion of the company.

Company Overview



Drury Hotels is an aggregate of three companies that carry out the hotel development, construction, and operation functions of the organization. Drury Southwest, Inc., Drury Inns, Inc., and Drury Development Corporation currently employ and staff approximately 4,000 team members. This group provides a broad range of expertise supporting a strong Architectural, Engineering, Construction, Operation, and Marketing capability. In order to consistently furnish our hotels with quality products Drury also maintains its own Supply and Furniture Company. Being a privately owned company, with the in-house capability described, has allowed Drury the flexibility to take on a variety of challenging, yet unique projects.

DRURY HOTELS

Drury Brands

Drury Plaza Hotel is an upper end hotel product that offers a first class environment, enhanced meeting space, and on-site dining. The Drury Plaza competes with the Up-Scale Hotel Market while continuing to offer the exceptional value Drury is known for.

Drury Inn & Suites is an award winning hotel concept at the top end of the Limited Service hotel category. The product offers a wide range of room types and amenities. The Drury Inn & Suites has proven to be one of our most successful brands.

Drury Inn, was the first Drury hotel concept. This product offers the same great quality found at the Drury Inn & Suites.

Drury Suites, is an all suite hotel product, upholding the same standard of excellence and value that put Drury Hotels at the top of the Limited Service Market.

Pear Tree Inn by Drury provides a balance between quality, amenities, and value for the price-conscious traveler. Pear Tree Inn is an extension of our efforts to provide each customer with a product that will meet their needs and make their Drury experience an excellent one.

Franchises; Drury has purchased franchises from Hampton Inn, Holiday Inn Express, Staybridge, and Best Western hotels. By operating these hotels we're able provide the same level of service found at Drury hotels while maximizing the benefits of the markets where these hotels are located.

Historic Renovations

In an effort to provide our guest with a matchless traveling experience and preserve our cities history Drury Hotels has taken on a number of historic building renovations. These historic renovations are some of our most unique properties allowing us to demonstrate our capability in delivering an exceptional product. Listed below are the historic renovations we've had the privilege of developing, followed by a few pictorial illustrations.

St. Louis Railroad YMCA Building, St. Louis – 1907
Drury Inn & Suites, St. Louis Union Station, Opened 1988

Union Market Building, St. Louis – 1925
Drury Inn & Suites Convention Center, Opened 1990

City Public Service Building, San Antonio – 1921
Drury Inn & Suites River Walk, Opened 1999

Cumberland Phone Building, New Orleans – 1917
Drury Inn & Suites, Opened 2000

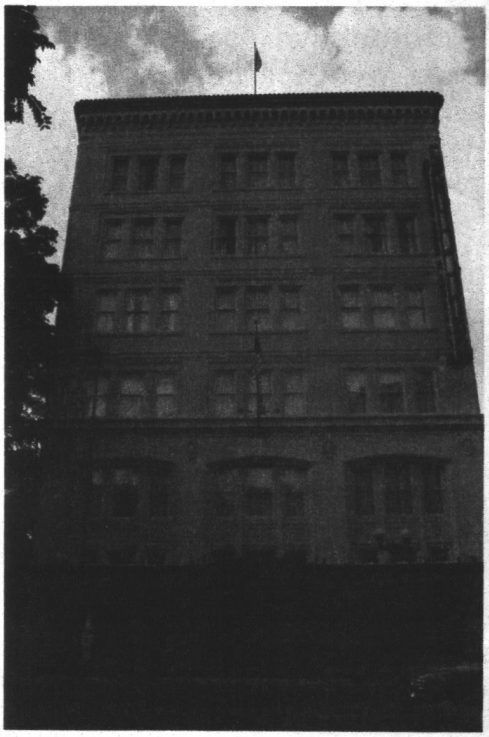
International Fur Exchange Building, St. Louis - 1919
Drury Plaza at The Arch, Opened 2000

Aztec Theater, San Antonio - 1926
Aztec on The River, Opened 2006
Future home of San Antonio Rose Live

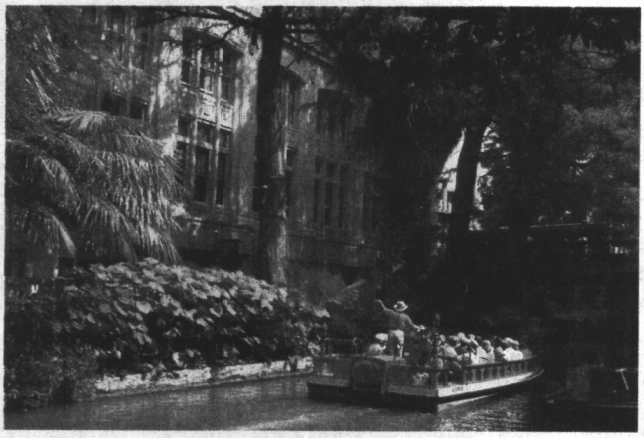
Alamo National Bank Building, San Antonio - 1929
Drury Plaza River Walk, Opened 2007

DRURY HOTELS

Drury Inn & Suites, San Antonio – River Walk







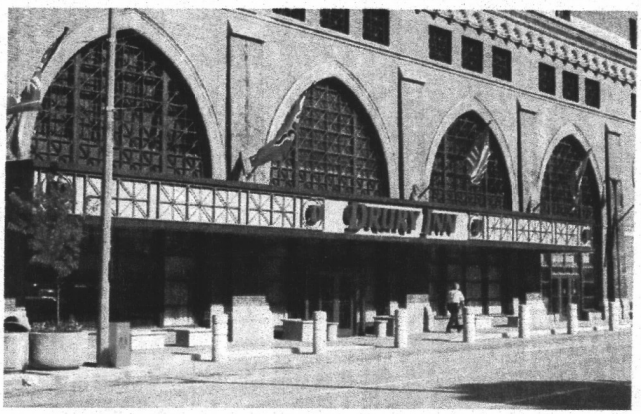
Drury Plaza at The Arch, St. Louis



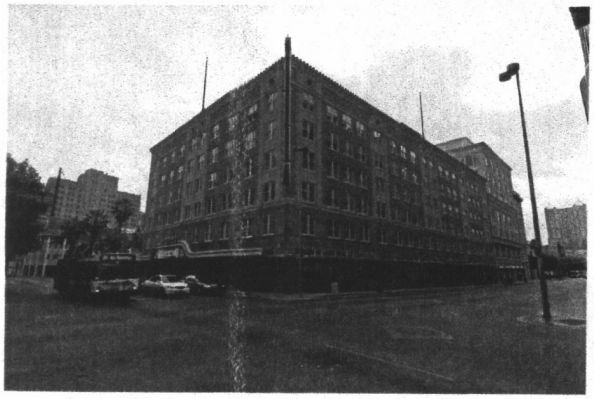


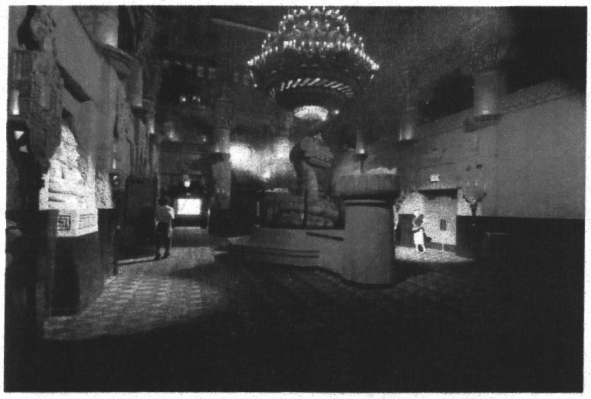
Drury Inn & Suite Convention Center, St. Louis



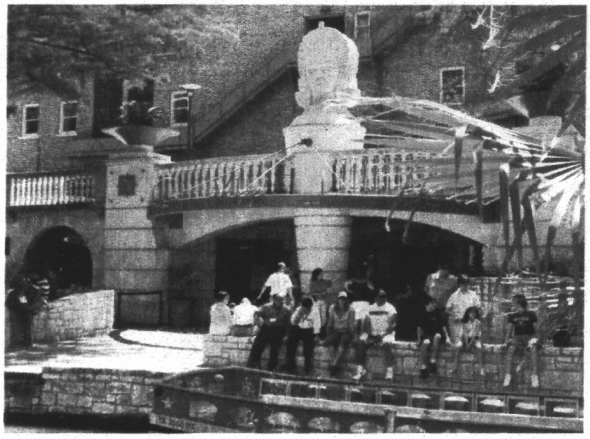


Aztec Theater, San Antonio – River Walk





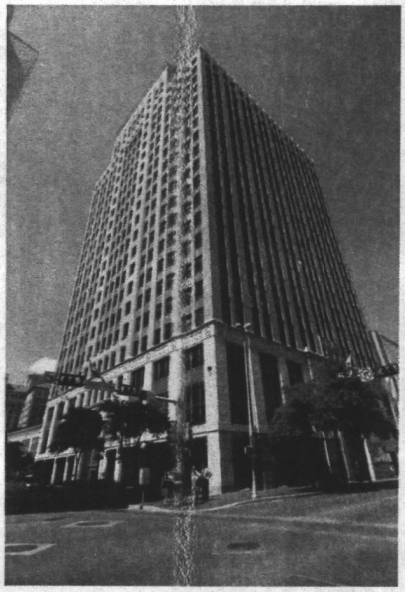




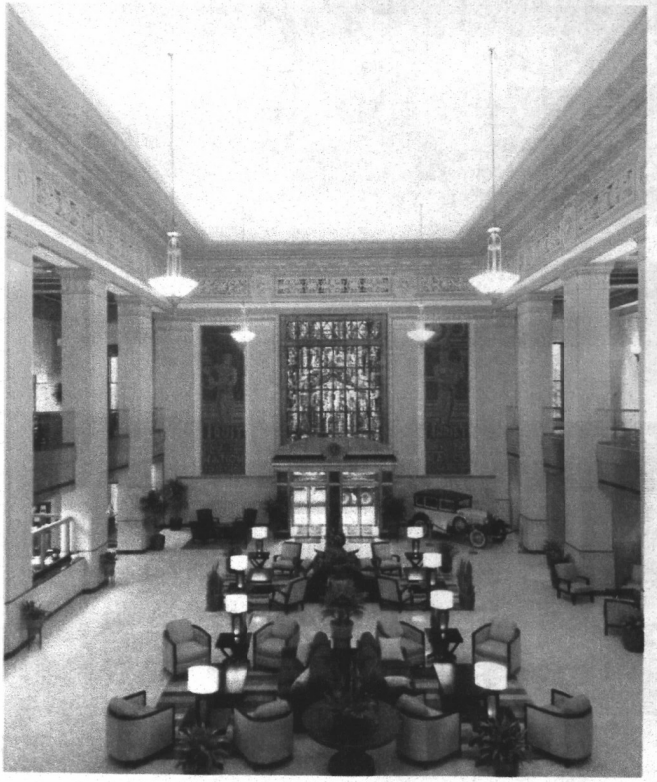
DRURY HOTELS

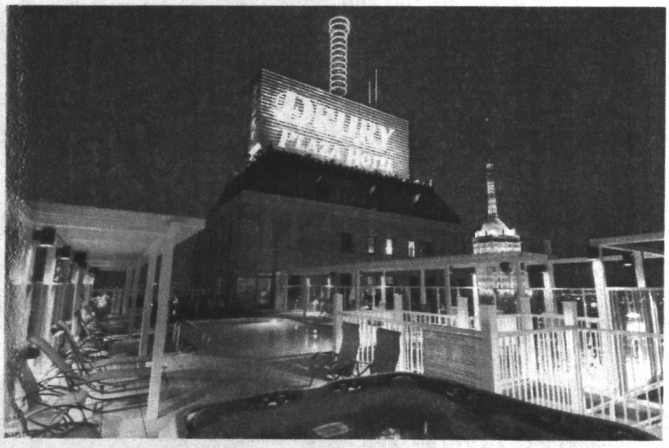
Drury Plaza Hotel, San Antonio – River Walk

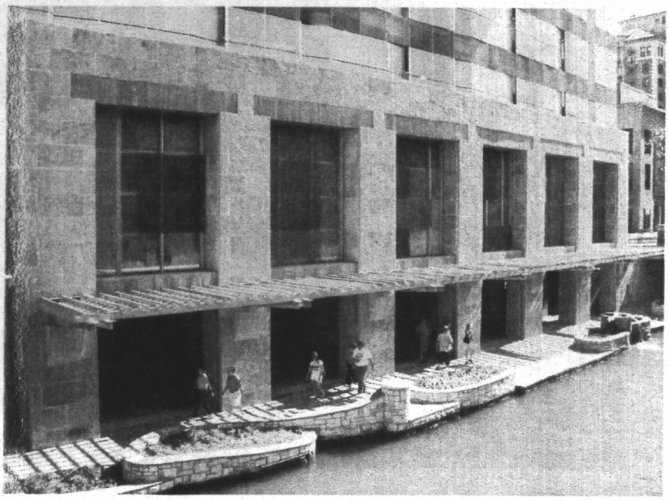












Awards

J.D. Power:

In July 2007, J.D. Power and Associates recognized Drury Inn & Suites with the award for **"Highest in Guest Satisfaction Among Mid-Scale Hotel Chains with Limited Service"** for the second year in a row.

The J.D. Power and Associates study reviewed reservations, check-in/check-out, guest room, food and beverages, hotel facilities, costs, and fees. Responses from 47,634 guests measured 16 mid-scale, limited service hotels. These results were published in the J.D. Power and Associates 2007 North American Hotel Guest Satisfaction Index Study, released July 24, 2007. J.D. Power and Associates is a global marketing information firm that represents the voice of the customer.

Market Metrix:

In 2007 Drury Hotels also earned top honors from the Market Metrix Hospitality Index, ranking **#1 in the Mid-scale Without Food & Beverage Segment**, out of over 90 brands.

Drury Hotels was the first hotel chain to win top honors in the Market Metrix Hospitality Index three quarters in a row, achieved in 2006.

Also in 2006 Drury Hotels was ranked **#1 Overall Hotel**, this is an industry wide award, encompassing full and limited-service hotels, resorts, up-scale, mid-scale, and economy hotels.

Drury Hotels was rated **#1 in Overall Customer Satisfaction** for 2005 in surveys of 35,000 travelers conducted each quarter by Market Metrix.

Market Metrix, LLC is the leading provider of market research services for the hospitality industry. The Market Metrix Hospitality Index evaluates customer satisfaction with hotel, airline, and car rental companies based on 140,000 in-depth consumer interviews conducted each year.

DRURY HOTELS

Looking Forward

In an effort to improve our environment in surrounding communities Drury Hotels is exploring the benefits of "green" technology. We are proud to be opening our first "green" building in Flagstaff, Arizona in May 2008 with an anticipated Silver LEED Certification. Drury is developing its second LEED hotel in San Antonio, Texas. We intend to continue applying green technologies to produce environmentally conscientious and energy efficient projects.

There are currently 11 Drury hotels under construction with 19 future developments planned. Drury will expand its operations and develop hotels as new market opportunities present themselves.



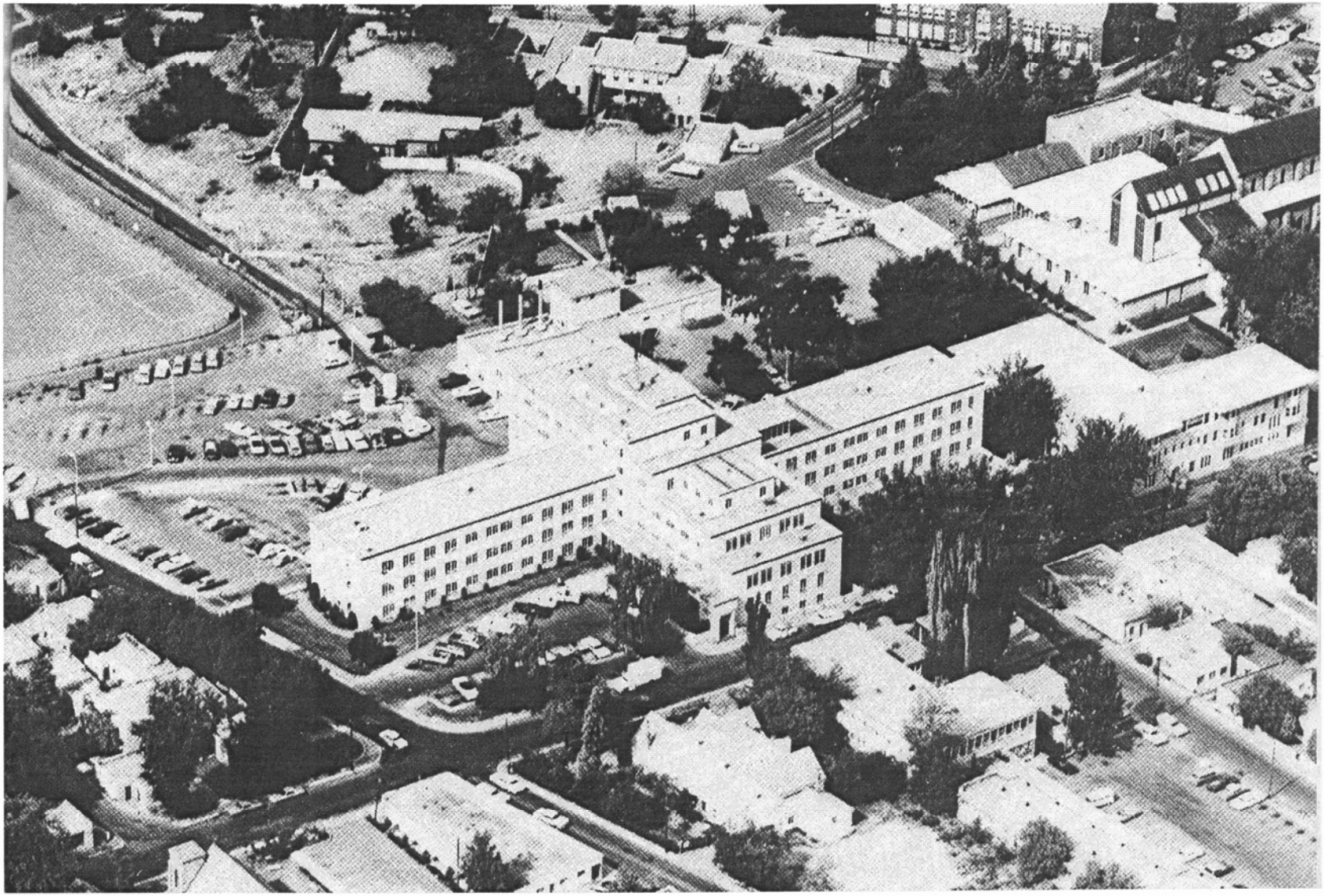


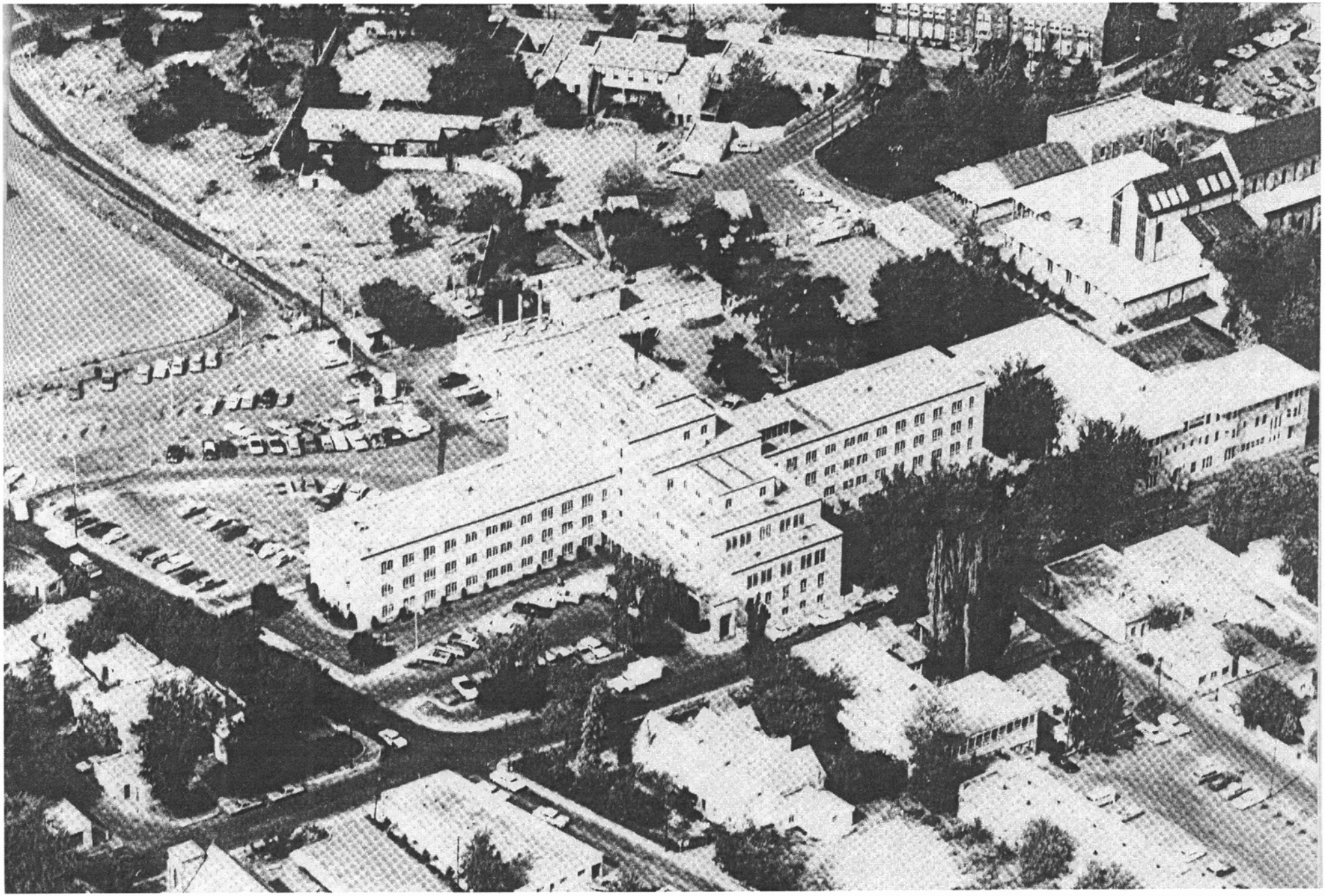




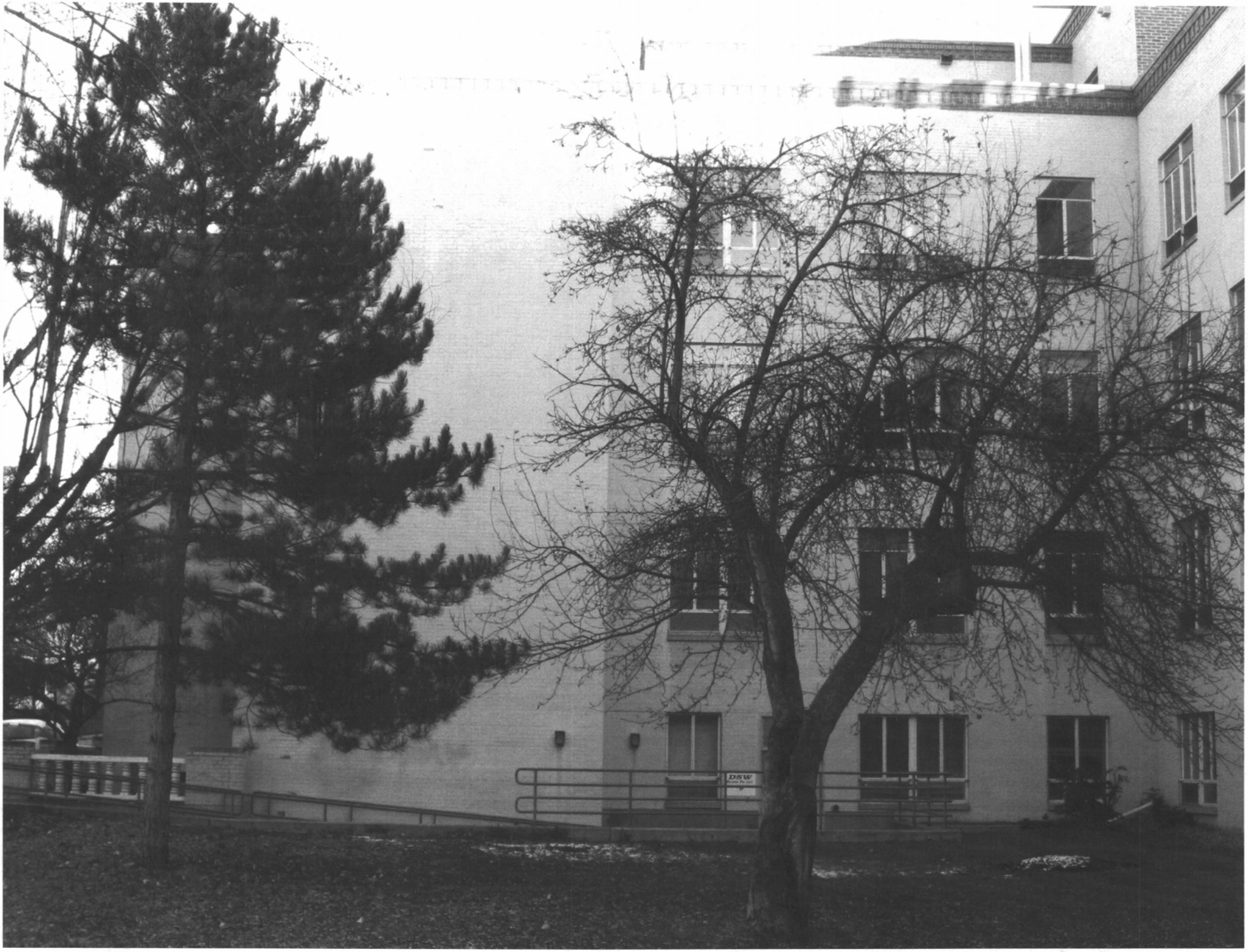






















SW corner Palace & Paseo



east

north

SW corner Palace & Paseo



east

SW corner Palace & Paseo



South east South

SW corner Palace & Paseo



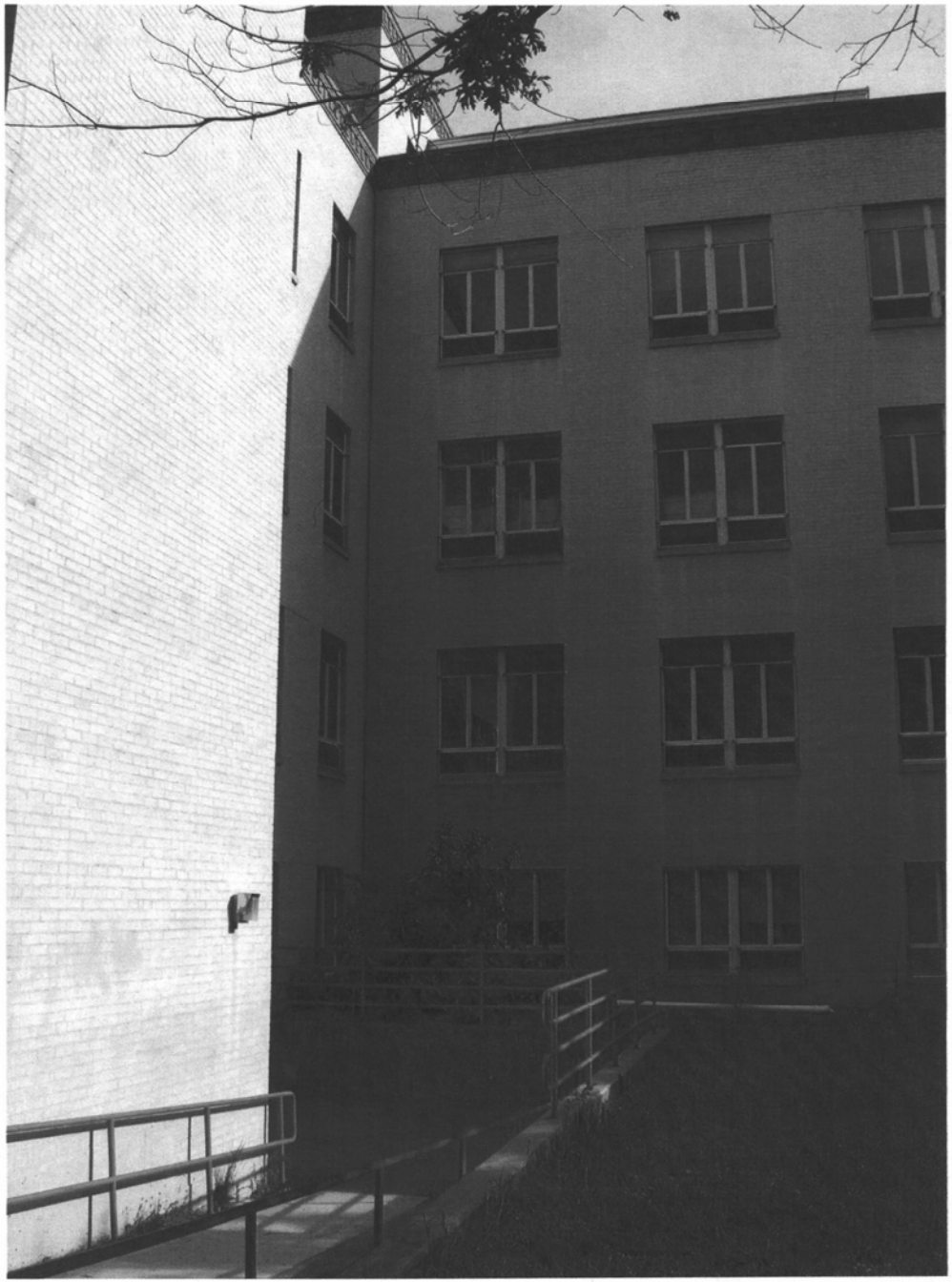
South West South

SW corner Palace & Paseo



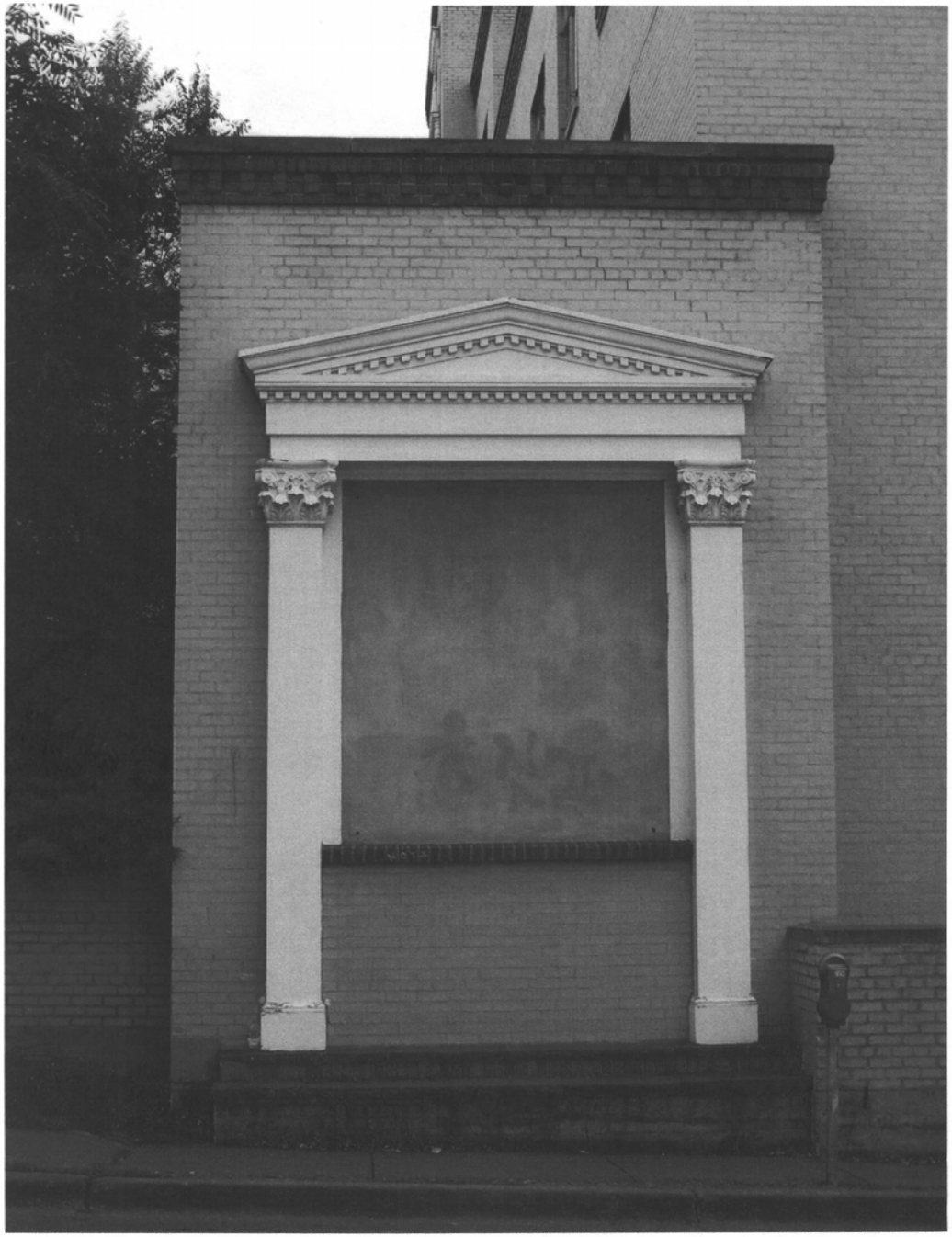
South

SW corner Palace & Paseo



west north

SW corner Palace & Paseo

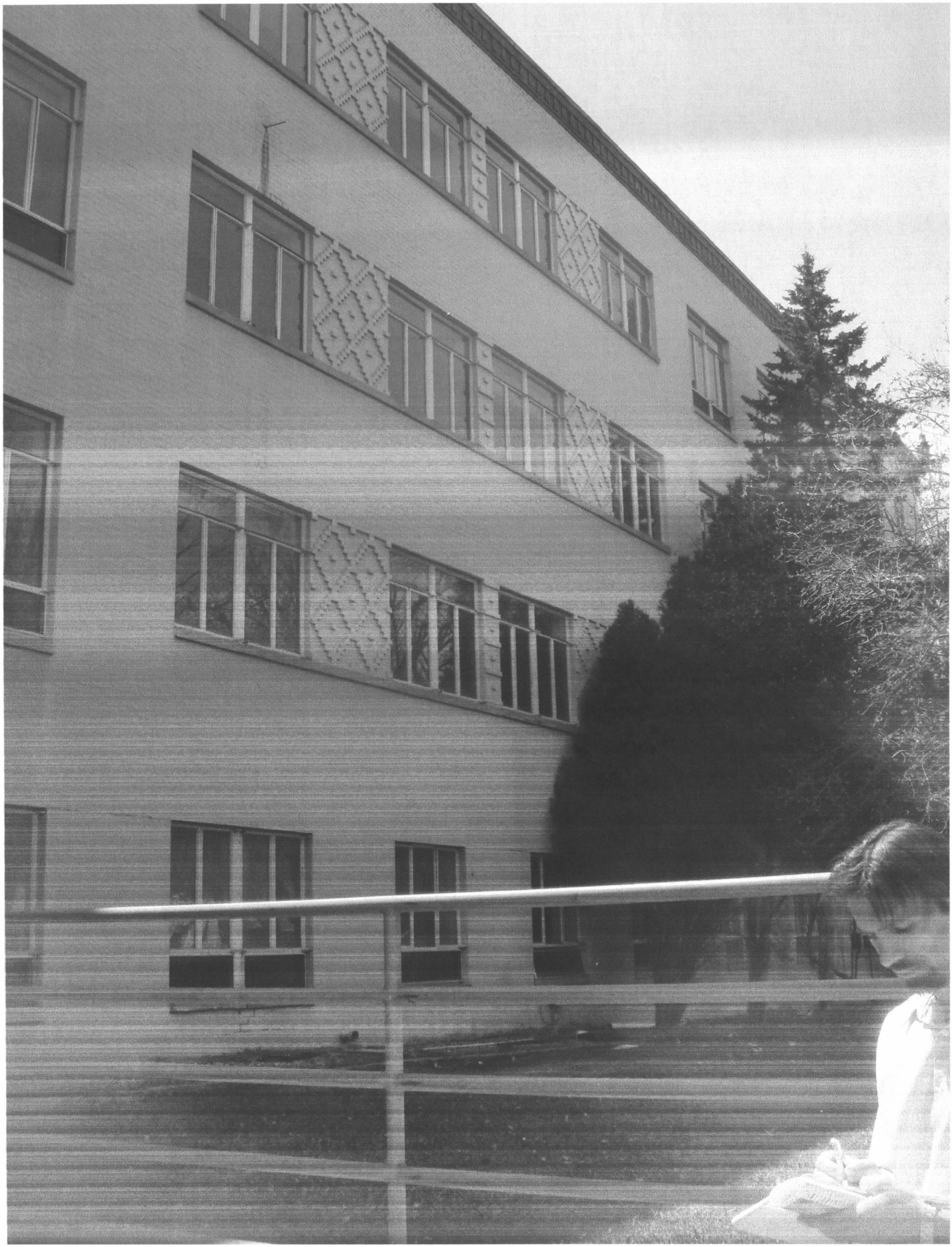


north

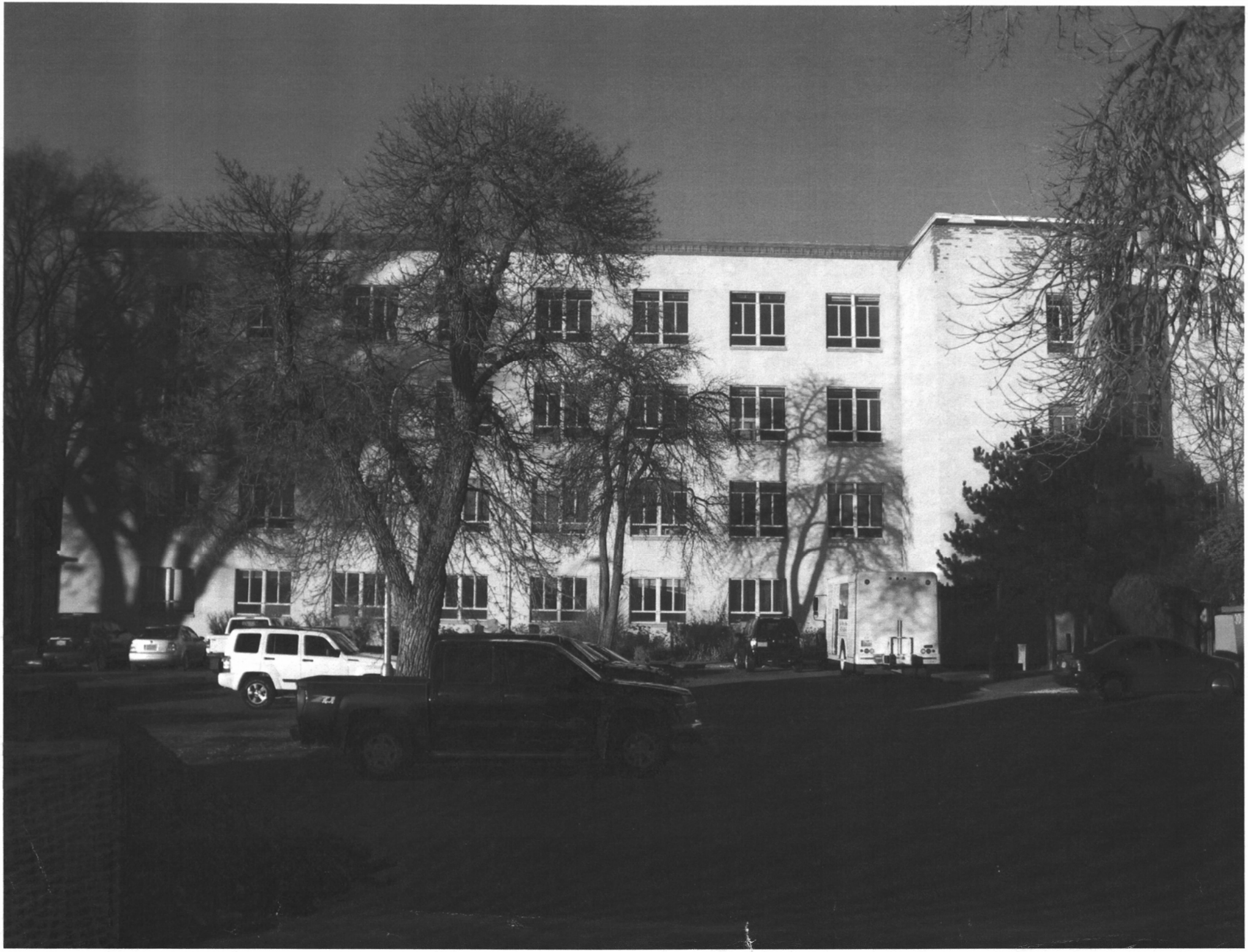



















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