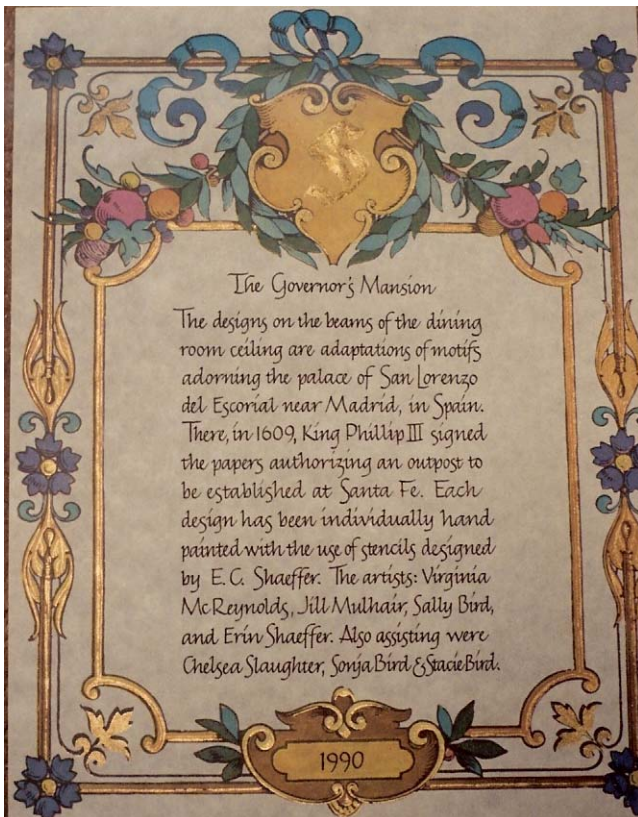


# The Governor's Mansion

In 1988 when my friend Keigm Crook was piloting the plane for the governor of New Mexico, Garry Caruthers, he learned that the governor's mansion was being slated for an update. The legislature had rejected a bill to build a new mansion, but instead authorized extensive renovations to the existing mansion. Interesting to note that the mansion was new back in the time when our friend, Karen Marchman, wife of business partner Herb Marchman, was living in the governor's mansion with her family. She is the daughter of former governor John Burroughs.<sup>1</sup>

Keigm suggested to the governor that his friend, E.C. Shaeffer, might be interested in assisting in the renovation project. I was later contacted by Gene Law, project director, and I offered my services in ornamental painting.

Working with Gene Law was a pleasure because he was very capable of executing a well-thought out plan for design and decorating which focused on the colonial aspects of New Mexico history. This is thoroughly discussed in the book and the magazine article which follow. Delays occurred and when the time came to actually do the stenciling I was in a wheelchair following a hiking accident during the summer of 1990. However, I was determined to accomplish what I had set out to do and I recruited volunteer labor to help me paint the stencils which I had already designed and cut.



The text of the calligraphy which hangs in the adjoining room reads: "The Governor's Mansion – The designs on the beams of the dining room ceiling are adaptations of motifs adorning the palace of San Lorenzo del Escorial near Madrid, in Spain. There in 1609, King Phillip III signed the papers authorizing an outpost to be established at Santa Fe. Each design has been individually hand painted with the use of stencils designed [and cut] by E.C. Shaeffer. The artists: Virginia McReynolds, Jill Mulhair, Sally Bird and Erin Shaeffer. Also assisting were Chelsea Slaughter, Sonja Bird & Stacie Bird. 1990"

The project went well. We finished in less than a week and later the beams were glazed with a wash that brought up the colors and lightened the whole aspect.



Erin Shaeffer



Note the NM in the center ring:  
New Mexico – later to be gold leafed

Below: The finished room





THE COLLECTIONS ■ (505) 988-1301  
DESIGNS BY GENE LAW ■ 988-9629  
PO BOX 5218 ■ SANTA FE, NM 87502

February 26, 1991

Dear E. C:

I wanted to present you with this gift from me as a token of my appreciation for the work that you did on the Governor's Mansion. Your work in the dining room is so beautiful and has contributed a great deal to the living environment of the Mansion. I hope you enjoy these photographs. I am trying to get these published in a national publication and there is a restriction that they not be used in any advertising. I really appreciated your eagerness to help with the project and to coordinate all the details and logistics to get this job done.

My best to you and thanks again for a wonderful working relationship. Your generous contribution was most appreciated. Drop by to see me when you are in Santa Fe.

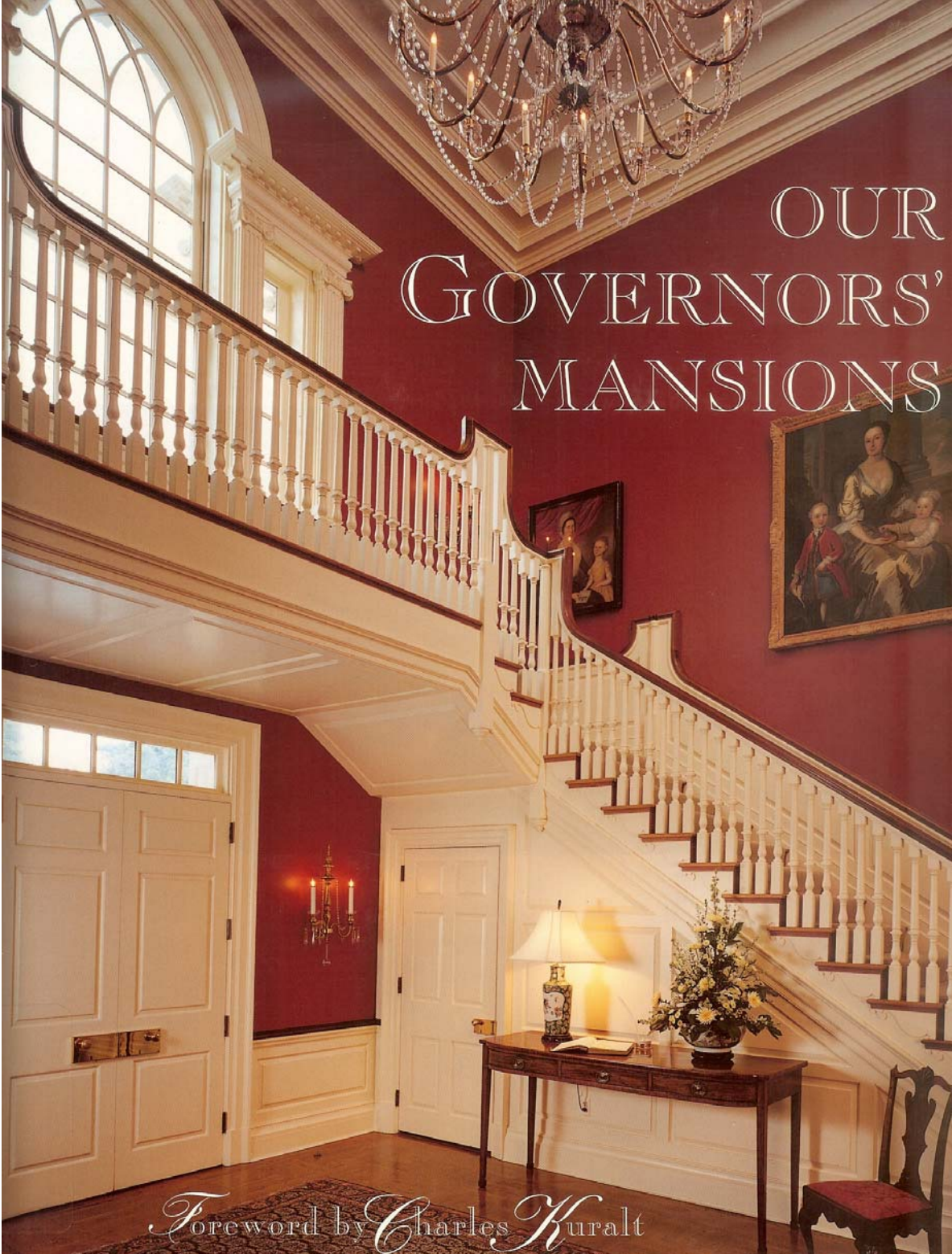
Sincerely,

Eugene Law

The gift mentioned was the 12 x 14 photo on the previous page.

On the following are scans of the pages of the book *Our Governors' Mansions* by Cathy Keating. Discovered by serendipity at Neiman Marcus of Dallas, the book was a surprise gift from Marietta and Keith Kelt, our neighbors in Clovis.

After the book pages we will look at the article in the New Mexico Magazine published in April 1993.



OUR  
GOVERNORS'  
MANSIONS

Foreword by Charles Kuralt

# NEW MEXICO



## THE GOVERNOR'S MANSION SANTA FE

PHOTOGRAPHS BY JERRY RABINOWITZ



*In search of Cibola . . .*

The saga of Alvar Núñez Cabeza de Vaca and his Moorish slave, Estevan, is one of the great tales of American history. Shipwrecked on the Gulf Coast in 1527, they wandered for nearly nine years through what would become the American Southwest. They were captured by Indians, made slaves, escaped. When they returned to the Spanish colonies, they told the viceroy of their travels—and they apparently embellished them a bit. There were seven glorious cities somewhere up there, Cabeza de Vaca and Estevan claimed: the Seven Cities of Cibola. The Spanish government dispatched Francisco Vázquez de Coronado to the region in 1540, and his expedition is rivaled only by Lewis and Clark's in the annals of frontier-opening exploration. Coronado never found the fabled Seven Cities of Cibola, but a colony was subsequently established at Santa Fe by Juan de Oñate, and in 1610 the Spanish governor, Pedro de Peralta, ordered that a palace should be erected there to house himself and his successors. The Palace of the Governors sits there today, on the historic Plaza in Santa Fe, the first and most enduring of America's official executive residences.

The Palace was constructed of adobe, and it was designed as a residence, a seat of colonial government, and a fortress. It was the capitol building for New Spain's northernmost colony. It was also vulnerable; in 1680, a revolt by Pueblo Indians drove the Spaniards from Santa Fe, and tribal leaders occupied the Palace. The Spanish returned in 1692, and even after the American victory in the Mexican War of the 1840s, it was the seat of government and official executive residence of New Mexico.

The region was ceded to the United States in the treaty ending that small but significant conflict. On August 18, 1846, American soldiers raised the Stars and Stripes over the low, one-story Palace of the Governors. It was soon home to American territorial governors and their families, who enjoyed the cool of its adobe walls, the central courtyard, and the sprawling network of rooms. In March 1862, the Civil War spilled into New Mexico Territory. In an unheralded yet dramatic wartime sidelight, a small Confederate force from Texas battled its way across New Mexico and occupied Santa Fe and the Palace of the Governors, driving an inadequate Union garrison into frantic retreat. The Union troops soon returned, and defeated the Confederates in the three-day Battle of Glorieta Pass, fought east of Santa Fe.

New Mexico remained a territory well into the twentieth century. Charles Goodnight opened the cattle trail that bore his name, trekking through eastern New Mexico to Denver. Billy the Kid fought, and died, in the Lincoln County land wars. Phil Sheridan struggled with the Comanche, forced west from Texas into one of the lower forty-eight's last open frontiers. Geronimo led the final Indian uprising in 1885. By 1912, when

New Mexico became the forty-seventh state, it had had twenty-four territorial governors, including Lew Wallace, the Civil War general who wrote *Ben Hur*. Until 1889, territorial governors lived in the Palace. In later years they occupied private homes but continued to use the Palace for ceremonial occasions and public receptions. In 1907, the territorial legislature authorized the construction of a second executive residence on the new capitol grounds. It was a fine Colonial home in the Victorian gingerbread style, with a white-pillared entrance. One room was furnished in Louis XV style. The mansion could have been transplanted from New England or old Virginia.

After statehood, first families lived in the mansion for three decades. There were steady grumblings about its style and suitability. Many local residents wondered why the governor was living in a house incongruous to the rest of the city. In 1945, the Museum of New Mexico (which also operated the Palace of the Governors as the state's major historic landmark) designated a thirty-acre tract of hilly land a mile north of the Palace for a new official state residence. In 1951, the legislature set aside funds for its construction, and the architect W. C. Kruger was hired to design a true New Mexico executive mansion.

Kruger chose the modified territorial style, one that is unique to the Southwest. The Governor's Mansion combines elements from the large adobe communal houses developed by the Pueblo Indians with aspects of the sprawling one-story haciendas built by Spanish and Mexican ranchers. Kruger then added some touches of his own—brick cornices, hard plaster exteriors, and wooden window frames. The eighteen-room Mansion is of brick and block construction with a flat roof. Like its architectural ancestor, the Palace of the Governors, it has multiple wings and seems to spread over the ground, leading residents and guests from room to room and wing to wing in an inviting manner. Visitors reach the central part of the Mansion through a sheltering portal that leads to the front door. In the east wing are four bedrooms, a study for the governor, and a spacious family room. In the remainder of the house, the public areas flow from a foyer to the large formal living room to the formal dining room to the petroglyph room. Perhaps no other executive residence so graphically captures the essence of its state.

The Mansion has been modified several times during its first half century of service. In 1957–58, a new formal dining room was constructed by glassing in a covered terrace on the west end. The west wing was remodeled again in 1965, with the addition of a breakfast room and extensive modifications to the kitchen. A large family room was also carved out of the open L shape between the master bedroom and the bedroom wing on the east. In 1991, the state launched







Opposite:

*The Mansion walkways and patios are much like those at the Palace of the Governors.*

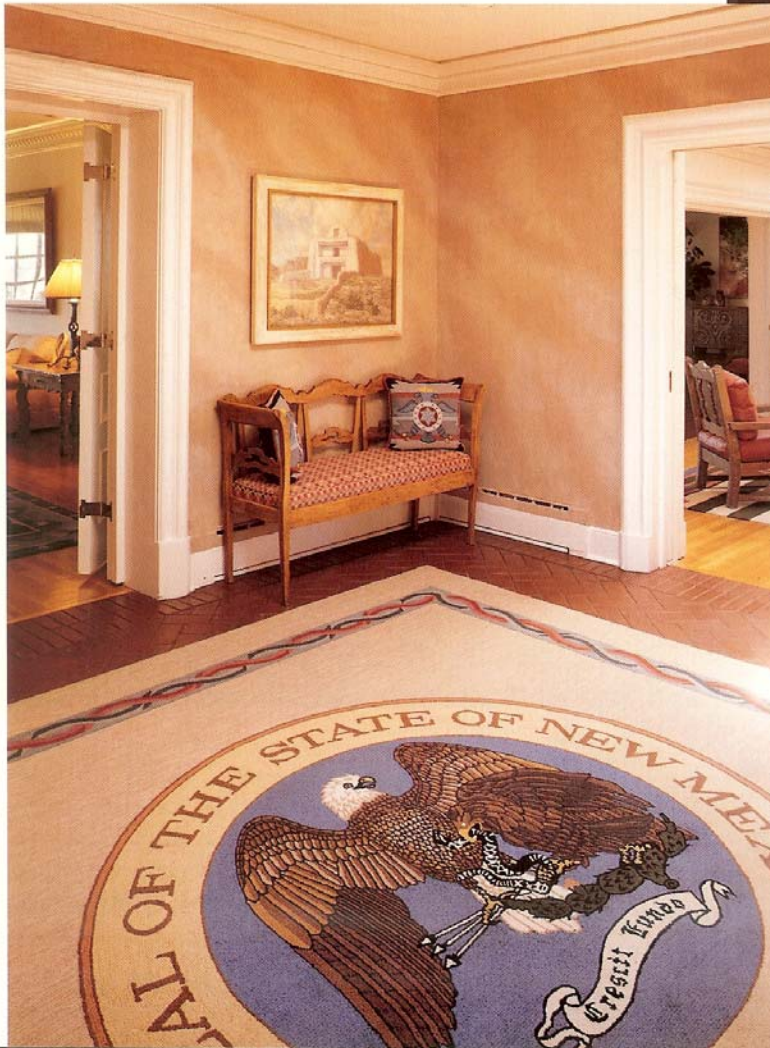
Above:

*The dining room. The hand-stenciled beams bear grapevine and crest designs adapted from a Spanish palace. The dining room also contains a sideboard on loan from the Palace of the Governors.*

another extensive redecoration effort, which also included renovation of one bedroom into a handicapped-accessible rest room and improvements to the front portal.

The Mansion's landscaped grounds overlook the Sangre de Cristo Mountains. Among the plants are native piñon shrubs, and the outdoor facilities include a tennis court and a grassed terrace for entertaining. The grounds are enclosed by a masonry and wrought-iron wall with gates displaying the state symbol.

The Mansion's public rooms carry a Southwestern theme throughout. The foyer's brick floor is covered with a rug bearing the state seal, combining the American and Mexican eagles. The walls were brushed, sponged, and ragged in a careful nine-step process to create a slate-like appearance. Foyer furnishings include a nineteenth-century Italian chair and a Spanish bench and table of the same vintage. Artworks on display include depictions



*The foyer. New Mexico's state seal appears on the rug. The walls were created in a nine-step process to create the look of slate.*



*The petroglyph room. The wall decorations reproduce ancient paintings from Indian caves. The rug is based on a Navajo chief's blanket. The center table is made of cottonwood drums created in Indian style.*

of Indians and mountain scenes. Adjacent to the foyer are two smaller rooms: the anteroom, which contains a nineteenth-century Spanish trestle table, Italian chairs, and a 1920s table by New Mexico artist William Penhallow Henderson; and the petroglyph room, an informal entertaining area displaying painted replicas of historical petroglyphs. These replicas depict Spanish soldiers entering New Mexico in the early 1600s and are modeled on rock paintings at Canyon de Chelly. The petroglyph room also contains a massive Taos drum, on loan from the Museum of New Mexico. There are leather chairs for relaxing and end tables adapted from the design of a nineteenth-century New Mexico chest. The rug is based on an 1870 Navajo chief's blanket.

In the living room, where wide windows overlook the grounds and the mountains beyond, rugs employ the Colcha Spanish Colonial embroidery technique in the room's dominant colors—greens, blues, maroons, and ivories. Furniture is mostly contemporary and comfortable, with fabrics chosen to continue the earth-tone design of the room. The living room

contains as well a pair of nineteenth-century Italian armchairs and a chest carved in sixteenth- and seventeenth-century Spanish style. Two end tables also carry a Spanish flavor.

The dining room is perhaps the Mansion's most meticulously decorated area. The artist E. C. Shaeffer designed hand-stenciling for the ceiling beams in a motif that incorporates grapevines, adapted from the San Lorenzo del Escorial Palace near Madrid. The beams were stenciled in bright colors, then glazed to create an aged effect. Shaeffer had fallen from a horse before she began the work, and she was in a half-body cast throughout the project; volunteer artists came to her aid to complete the project. The dining-room furnishings, which rest on cooling brick floors, are also of Spanish design. The table by Gene Law combines aspects of two similar pieces in the National Museum of Decorative Arts in Madrid. Law's chairs reflect sixteenth- and seventeenth-century Spanish styles, and one of the two buffets shows the influence of a sixteenth-century chest in Ruidabel Castle. The antique Guatemalan sideboard is on loan from the original Palace of the Governors. The chandelier is of tin and typical of Spanish Colonial work; when the Santa Fe Trail opened, provisions were often packaged in tin containers, and local artisans used the empties to fashion a wide variety of objects. Throughout the dining room, as in other public areas of the Mansion, there are examples of New Mexico pottery, basketry, and painting—a rich blend of Indian, Spanish, and Anglo styles that reflect natural landscape colors and the state's diverse heritage.

The Palace of the Governors is just one mile—and almost four hundred years—away from New Mexico's Governor's Mansion, but they are clearly kin. In spirit, there is little real distance between the oldest surviving executive residence in the Western Hemisphere and one of the newest.

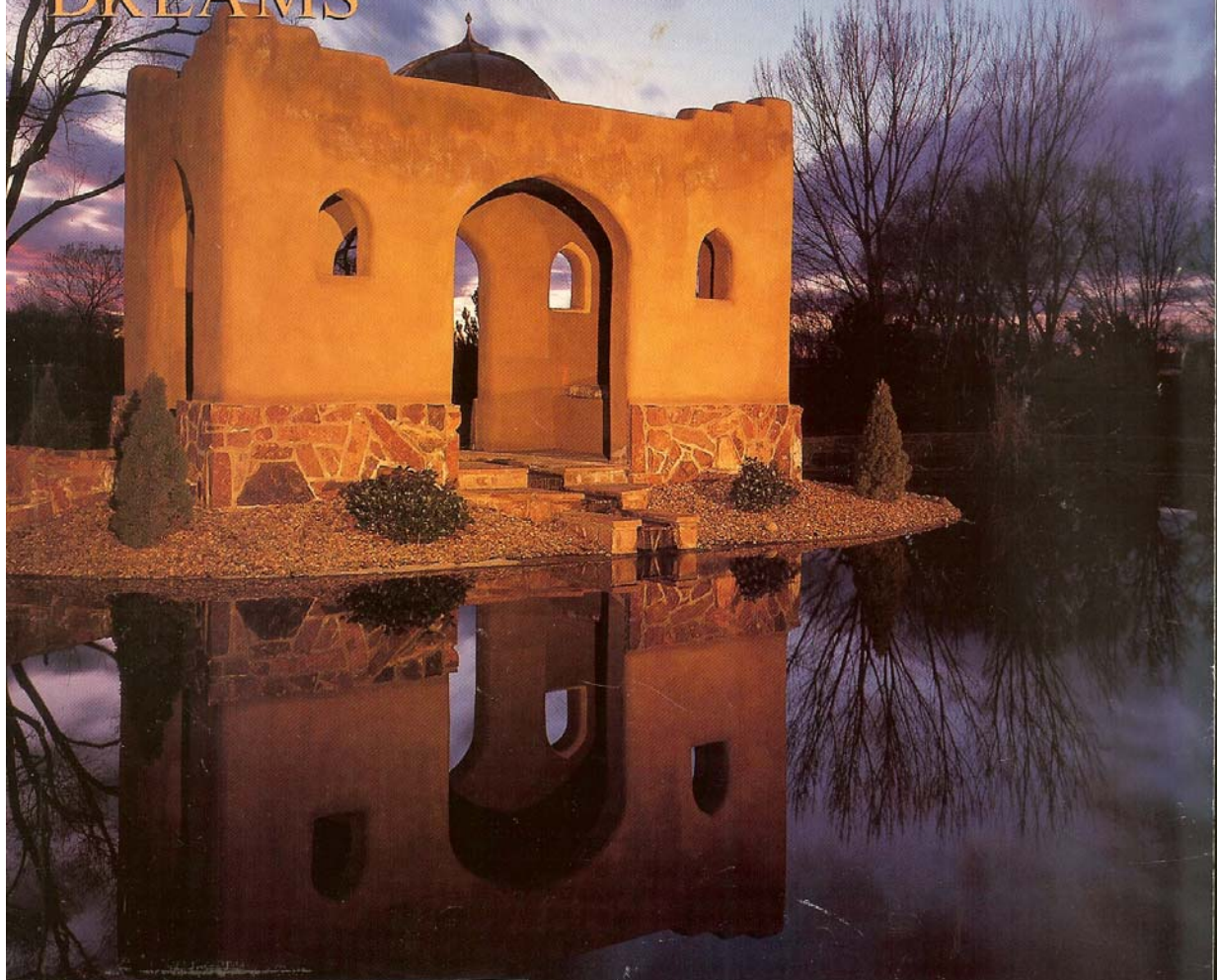
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# GOVERNOR'S MANSION SPORTS SOUTHWEST LOOK

by Kate McGraw



Mark Nohl

*Remodeling of the outside portal and entry drive are the first tipoffs to a recent, major refurbishing of the Governor's Mansion.*

**T**he obeisance to history is everywhere, in details large and small, in the public rooms of the New Mexico Governor's Mansion.

Cochiti Pueblo designs are used in the abstract floral borders of the large living room rug. Petroglyph effigies dance across one wall of the small sitting room. Hand-embroidered linen curtains show off a Hopi-influenced design. The beams of the dining room are stenciled with a design adapted from a historical Spanish palace.

The warmth of New Mexico's people, the history of the state and the symbols of its many cultures

combine in the welcoming beauty of the rooms.

The new interior design has been completed over the past two years, but it is the culmination of a decade-long project.

This is the work of designer Gene Law of Santa Fe, an army of talented artisans and craftspeople, and the dedicated efforts of individual volunteers. The interior redesign of the Governor's Mansion was financed privately, thanks to the formation of a foundation to create a balanced design and perpetuate the design's care seven years ago.

The house on Governor Dempsey Drive in Santa Fe was built in the

Dave Marlow



*The Governor's Mansion now features furniture adapted from Spanish Colonial and Territorial styles, like this antique Spanish bench at the entrance and the living room rug with patterns similar to Colcha embroidery. The painting above the bench is a 1918 oil on canvas by Carlos Vierra titled Zia Mission.*

Dave Marlow



*Gracing the living room is this magnificently designed coffee table by Gene Law, influenced by 17th- and 18th-century Spanish traditions. The painting above the fireplace is an oil on panel by Fremont Ellis titled Canyon de Chelly from the collection of the Museum of Fine Arts in Santa Fe.*

The living room also showcases a newly constructed chest, built out of old wood in Spain, using traditional patterns of the 16th and 17th century. Flanking the chest are two antique Italian armchairs from the estate of Robert Klein. The painting is a Carl Lotave oil from the collection of the Museum of Fine Arts in Santa Fe.

Dave Marlow



Dave Marlow

Anasazi petroglyph designs by Penny Crossman decorate the west wall, doors and frames of this mansion room. The drum is from the Taos Drum Company and the bar stool was designed by Gene Law as part of his Cimarron Collection.



Dave Marlow



The dining room is one of the most ornately decorated in the mansion. Designs on the beams are adaptations of motifs from San Lorenzo del Escorial near Madrid, Spain. The light fixture features a new design by Santa Fe artist Gary Blank, based on traditional New Mexico tin work. The dining room centerpiece is a composite of two tables from the collection of the National Museum of Decorative Arts in Madrid, Spain.

Dave Marlow



The Petroglyph Room is equally as attractive, anchored by the cottonwood drum coffee table from the Taos Drum Company. The chairs were influenced by furniture in the National Museum of Decorative Arts in Madrid, Spain, while the end table features a design adapted by Southwest Spanish Craftsmen from a 19th-century New Mexican chest. The expansive rug is hand tufted and designed from an 1870 Navajo chief's blanket.

prevailing ranch style in 1955 and intended to be simply a private residence for the governor and his family. Over the years, certain rooms had evolved into uses more public than private, but they never had been designed professionally.

The mansion's public rooms have gone from "early hand-me-down" to a true Santa Fe style in the past half-decade. Now they radiate charm and state pride, featuring custom rugs, furniture adapted from Spanish Colonial and Territorial styles, and the loving work of artisans across New Mexico.

When Garrey Carruthers and his wife Kathy moved into the house in

1987, they were shocked at its condition.

"It was evident that it needed a lot of work just on the structural and mechanical sides," Kathy Carruthers says. The new First Lady got her husband to order a complete study of the house from the state General Services Department.

Meanwhile, she and her friends were assessing the decor on their own. "It was . . . not good," Pat Wisenteiner, current chairman of the Governor's Mansion Foundation Design Committee, says. "Well, to be honest, it looked like the Governor's Mansion had been furnished out of the state's attic."



This dining room table was designed by Gene Law. It is a composite of two table designs from the collection of the National Museum of Decorative Arts in Madrid, Spain.

Designed by Gene Law, the carving on this dining room buffet was influenced by a 16th-century Spanish chest in the Riudabel Castle. Border design is from a 17th-century piece in the National Museum of Decorative Arts in Madrid, Spain. The chair, also designed by Law, features 16th- and 17th-century Spanish designs.



Dave Marlow



A full-length shot of the dining room buffet.

Which was about what had happened over the previous 30 years. Governors' families brought their own items, groups donated stuff, and if more furniture was needed, it sometimes came from the prison industries or from state offices.

When General Services decided to do a major revamp of the building's mechanical systems, Kathy Carruthers seized the moment.

"The Legislature never appropriates money for interior design and art in the Governor's Mansion, so we decided to create a private foundation, similar to the one that oversees the White House," she says.

After a lengthy proposal process,

the board chose Law to be the master designer. A partner in Charles & David Interiors, Law has 30 years interior design experience and is a furniture designer of national note.

The foundation wanted the Governor's Mansion to reflect the history and rich cultural background of New Mexico. "It seemed to us that so-called Santa Fe style was all the rage from New York to Tokyo, and yet the real thing was missing from our own Governor's Mansion," Wisenteiner says.

Law's first mission was to correct some misconceptions about Santa Fe style. "It's not all pastel colors and washed-out walls," Law says.

## MANSION

"It's not coyotes and cactus, either."

The people who created New Mexico, from Pueblo Indians to Spanish settlers to American traders, used richer, deeper colors, Law says. Before the trade routes opened, they might have made their own furniture and accessories, but they made them using native materials and adapting the designs they knew in their former homes.

"We wanted a design that reflects how these historical styles might have evolved if they were still being done today," he says.

Law visited Spain to learn about true Spanish Colonial styles. He worked with Pueblo and Navajo archivists to find designs to be adapted for the mansion.

Money was spent as money was raised, Wisenteiner says. Certain structural changes—a revamp of the kitchen, the addition of two public restrooms off the entry hall, skylights in the entry hall and small sitting room, remodeling of the outside portal and entry drive—were done by the state as the structure itself was shored up.

The interior design and landscaping was donated or paid for with private monies. Law and the Foundation Design Committee started with the large living room.

Law's priority was what he calls "transit space," room for people to move around, because that is the room most often used for large receptions. He created three sitting areas united by a custom-loomed rug that employs Cochití designs. The deep blues and maroon are reflected in the upholstery on the casual chairs near the piano. Azure, terra cotta and deep green also are found in the arboreal patterns of the central area's couches and chairs.

There are a lot of custom furniture pieces in the rooms, most of them designed by Law and created to his specifications. A few pieces, like a chest in the entry hall, were brought from Spain.

Excellent handwork touches are evident throughout the rooms. To create a faux-slate finish with depth, the walls of the entry and small sitting room were brushed, sponged

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## MANSION

and ragged with washes of earth colors ranging from terra cotta reds to cliff browns in a nine-step process.

Artist Penny Crossman, then of Santa Fe and now of Littleton, Colo., hand-painted historic petroglyph effigies across the bar wall and then glazed the figures.

The curtains in what is now called the Petroglyph Room were hand-embroidered by San Juan Pueblo clothing designer Gabrielita Nave, using a design adapted by Law from Hopi pottery. Nave used embroidery floss in a Pueblo backstitch to render the designs in colors borrowed from the custom-loomed rug. The rug's design was adapted from a Navajo chief's blanket.

The embroidery was a tremendous amount of work, but a labor of love, Nave says. "I was very moved, just so pleased, to be included in the project. I considered it a great honor."

Perhaps the most heartening changes came in the dining room, a dark chamber that had been created from part of the back portal in the 1960s.

Under Law's direction, the brick floors were kept, but the brick walls were plastered and painted white. The rough-hewn ceiling was softened by painting the latilla-like planks white, sanding the beams and washing them with gray.

Then Clovis artist E.C. Shaeffer was called in to hand-stencil a design on the beams. The grapevine-and-open-crest design was adapted by Law from motifs in the San Lorenzo del Escorial Palace built by Philip II in Spain. It was in that palace that Philip III signed the documents giving Don Juan de Oñate the authority to lead the first settlement expedition into New Mexico.

Shaeffer, then in a wheelchair from an accident, hand-cut the stencils, mixed the acrylic paints, cleaned the brushes and even—quavering in her casts—climbed up on the scaffolding a time or two to supervise the work of seven volunteers from eastern New Mexico who did the stenciling.

Those women, none of whom worked for pay, were Virginia

McReynolds, Jill Mulhair, Erin Shaeffer, Chelsea Slaughter and Sally, Sonja and Stacie Bird.

"People got real excited about it," Shaeffer recalls.

They still do, Law says. "When people come to the house or see the pictures, the first thing they say is, who did the beams?"

Most of the art in the rooms is from the collections of the Museum of New Mexico, the umbrella department for all state museums. "Because the foundation is the ongoing overseer, the museum was willing to lend the art pieces, knowing they will be professionally cared for and inventoried," Carruthers says.

The Carrutherses left the Governor's Mansion still in stages of redecoration. That's all right, Kathy Carruthers says. "From the earliest meetings, we wanted to do something for all New Mexicans. That's why the foundation will continue to care for the mansion in perpetuity, and the design committee will continue to oversee what goes into the decor."

Current First Lady Alice King says she and the governor rarely go into the public rooms when they are home alone, but the rooms are a pleasure to entertain in.

"People seem to enjoy them," King says, "and to enjoy the historical background. They look very nice."

New items already have been added since Law signed off on the project. The New Mexico Needlework Guild completed cushions and a piano bench. A silver tea service was donated from an estate. The China Painting Guild donated a tea service used in the private dining room, and New Mexico Beautiful and state Wildflower Society have cooperated on landscaping outside.

The interior design will and should change as the years go on, Law said, "but I hope we have created a base of design that will have a longevity amid trends." ❖

**Kate McGraw** is a free-lance writer living in Santa Fe. She has written for New Mexico Magazine for the last 20 years.

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<sup>i</sup> I actually knew Mrs. Burroughs before we ever met Karen and Herb Marchman. I had written something that was published locally, she had read it and called me to come and visit her. I did. She was living in Portales at that time. It was a delightful visit and I was always grateful I got to meet her.