NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993

IDENTIFICATION

ADDRESS: 129 EAST De VARGAS STREET
(PREVIOUSLY SURVEYED WITH 131-135)

ID NUMBER: 0516 10607.1

BUILDING NAME:

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

SANTA FE ID NUMBER: 1583.1

TNSP 17 (N) S RANGE 9 (E) W SEC 24 SW 1/4 SE 1/4

FIELD MAP Santa Fe Historic Structures Survey, 1983-85/1992

DATE OF CONSTRUCTION:
_____ ESTIMATE PRE 1886 ACTUAL

SOURCE(S) HARTMANN MAP

BUILDING DATA

ARCHITECTURAL STYLE:
Simplified Queen Anne

USE:

HISTORIC: (residential)

OTHER _____

PRESENT: ~~residential~~

OTHER COMMERCIAL
" ANTIQUE RESTORATION "

SURROUNDINGS: RESIDENTIAL
COMMERCIAL
GOVERNMENT

RELATIONSHIP TO HISTORIC SURROUNDINGS:

X SIMILAR ____ NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

X YES ____ NO

WHAT TYPE? DETACHED GARAGE WITH ADDITION
STUDIO

IF INVENTORIED, LIST ID NUMBER(S)

_____

DEGREE OF REMODELING:

X MINOR ____ MODERATE

____ MAJOR

EXPLAIN: NONE VISIBLE

OVERALL CONDITION:

X EXCELLENT ____ GOOD

____ FAIR ____ DETERIORATED

BUILDING THREATENED?

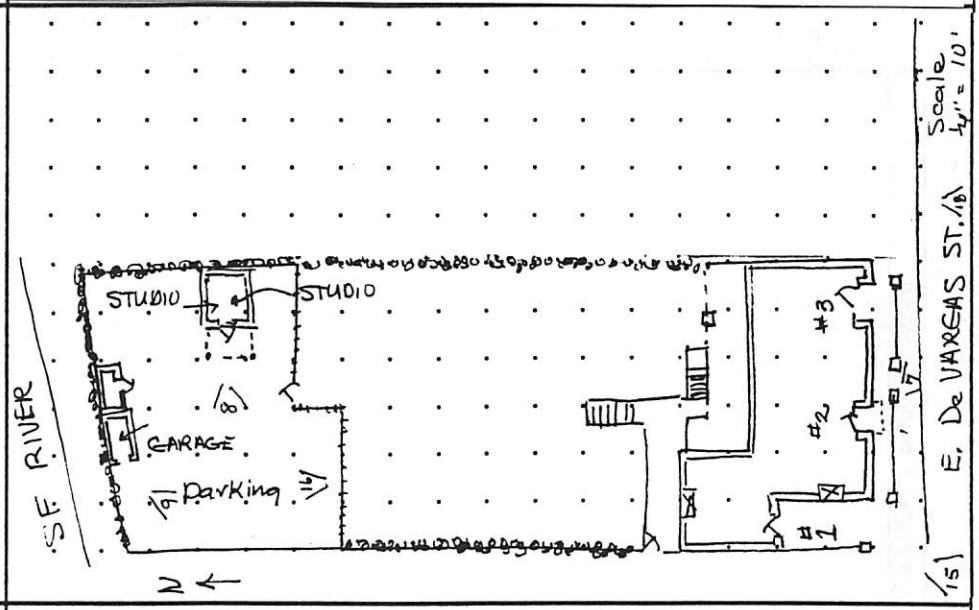
____ YES X NO

PHOTO



#15 SW CORNER #129

SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?

X YES ____ NO ____ ELIGIBLE

X CONTRIBUTING ____ NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?

X YES ____ NO ____ ELIGIBLE

LOCAL DESIGNATION: CORE HISTORIC DISTRICT

X SIGNIFICANT ____ CONTRIBUTING ____ NON-CONTRIBUTING

LOCAL LANDMARK ____ YES X NO

SURVEYED 7/8/93 BY AC

NEGATIVES WITH NMHPD ROLL # AC 1 NEG # 15 TO 16

AC 5 7 TO 9

ARCHITECTURAL FEATURES: STYLE, MATERIALS, AND CONDITION

ROOFS & DRAINS	FLAT WITH PARAPETS. DOWNSPOUT VISIBLE WEST SIDE. BRICK CHIMNEY WEST SIDE.
BUILDING WALLS	ADOBE WITH BRICK VENEER COVERED WITH BEIGE STUCCO. DETAILED DECORATIVE BANDS AT PARAPET + TOP OF WINDOWS
FOUNDATIONS	STONE RUBBLE FOUNDATION VISIBLE AT REAR.
DOORS	SOUTH SIDE WOOD PANEL C# 1930's. DECORATIVE SPINDLE HOOD OVER CENTRAL DOOR SOUTH SIDE. DOOR ON WEST WING, SINGLE PANE FRENCH, MULTI PANED SIDE LITES + ARCHED TRANSOM. REAR DOORS NOT VISIBLE.
WINDOWS	1/1 DHW WOOD FRAME. CAST CONCRETE SEGMENTED ARCH LINTEL OVER WINDOWS.
PORCHES OR PORTALES	DECK AT REAR, NOT FULLY VISIBLE. STEPS DOWN TO LOWER LEVEL.
BALCONIES	
COURTYARDS	
FENCES/WALLS	STONE RUBBLE 4 FT WALLS ENCIRCLE REAR PROPERTY BOUNDARIES. WIRE FENCE DIVIDES YARD EAST TO WEST.
ARCH. DETAILS	LOW STUCCO WALL ALONG SOUTH IS CAPPED WITH PENITENTIARY GLAZED TILES.
OTHER	BRICK GARAGE PRE 1930, NOW PAINTED WHITE WITH ORIGINAL DOOR. ADDITION (ADOBE) + STUDIO ARE POST 1948. STUDIO PUEBLO REVIVAL.
COMMENTS	THIS BLD REMAINS AS IT WAS BUILT WITH THE ADDITION OF STUCCO. REAR BLDS WERE BUILT AT A LATER TIME. PROBABLY LOW WALL ACROSS SOUTH ADDED CIRCA 1930. #129 IS UNIQUE IN SANTA FE.

ADDITIONAL PHOTOGRAPHS



#16 NORTH ELEVATION #129



#17 SPINDLE WORK HOOD

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1993 (concluded)

IDENTIFICATION

ADDRESS 129 EAST De VARGAS STREET

ID NUMBER: 0516

SANTA FE ID NUMBER:

SURVEYED/RESEARCHED

DATE 7/8/93 BY A.C.



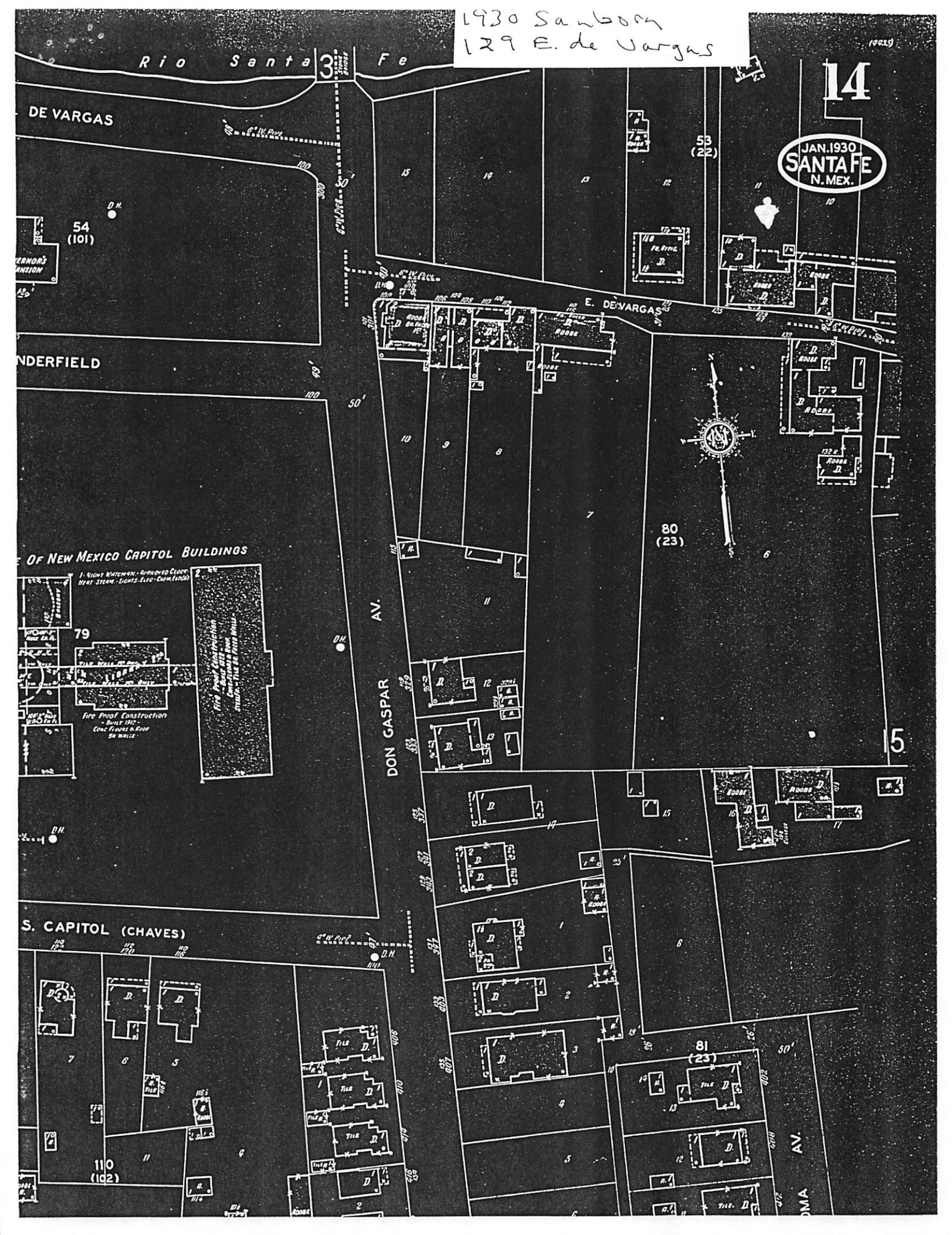
#9 GARAGE



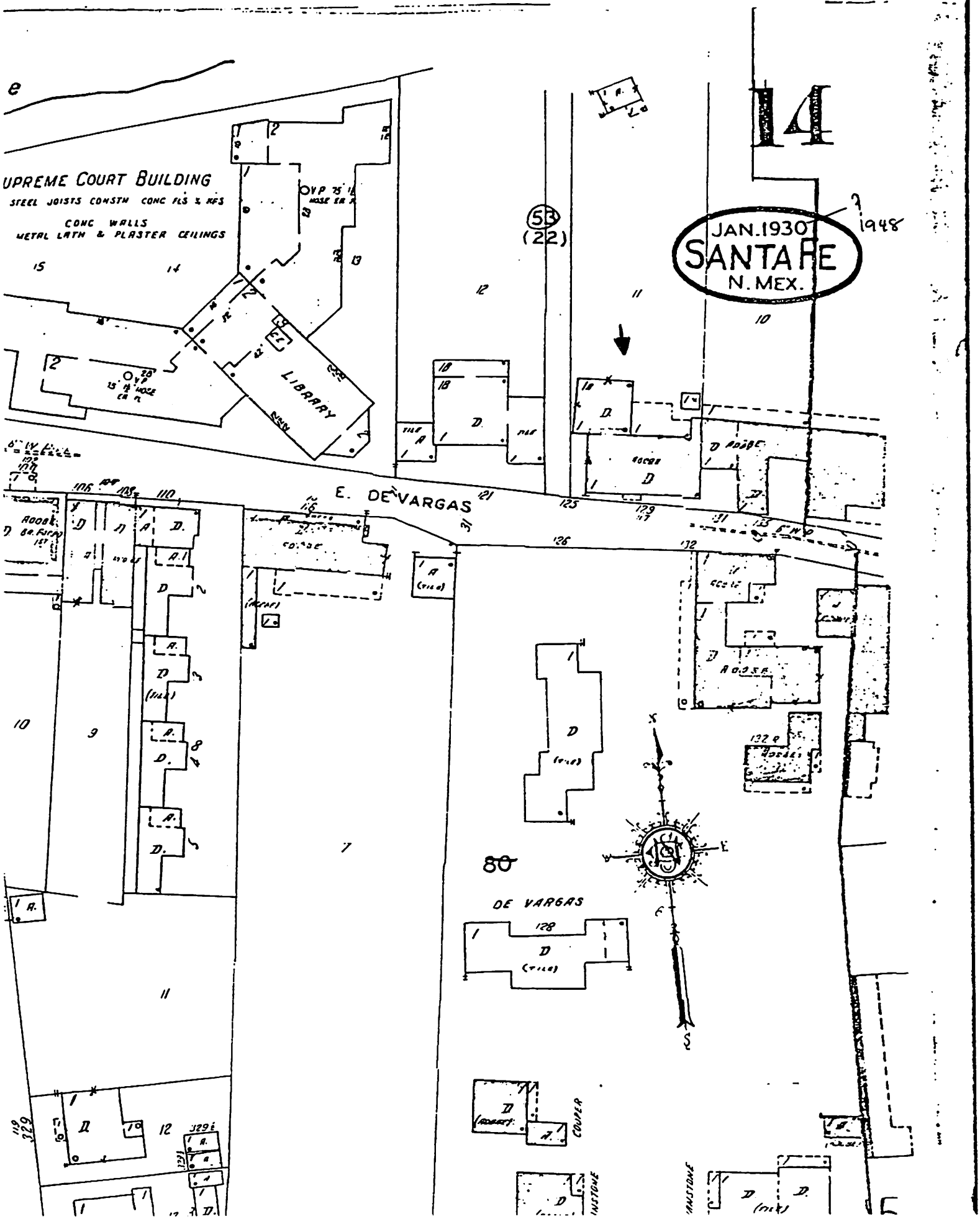
#8 STUDIO

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)


1886 Hartmann
129 E. De Vargas
CREEK
TA FE
Mrs Vincent
Delgado
Salazar
Garnett
Road


1930 Sanborn
129 E. de Vargas
14
JAN. 1930
SANTA FE
N. MEX.
Rio Santa Fe
DE VARGAS
E. DE VARGAS
DON GASPAR AV.
OF NEW MEXICO CAPITOL BUILDINGS
S. CAPITOL (CHAVES)
54
(101)
53
(22)
80
(23)
81
(23)
79
110
(102)
15

1948 Sanborn
129 E. de Vargas



HIS83.1 246.1

building threatened? yes	surveyed date by HMW	county SANTA FE	ID no. 05161 (deleted 2-24-86)
field map SFHD # 4	number 246.1 D3	UTM reference zone 12 13 easting	northing

location description: 129 E. DE VARGAS REAR

city/town: SANTA FE

land grant/reservation: ~~land grant/reservation~~

building name: GENE PACHECO STUDIO ('84)

legal description: tnsp ___ N S range ___ E W sec ___ ¼ ___ ¼

film roll: by HMW no. SFHD # 22 | negative nos.: 23 | loc. of neg.: HPB



plan shape

style: S P REV.

foundation material

wall material/surface

architectural features

comments

date of construction: ___ estimate P actual

source: OWNER

use
present: residential
other: ___
historic: residential
other: ___

condition
___ excellent ___ good
___ fair ___ deteriorating

degree of remodeling
___ minor ___ moderate ___ major
describe:

surroundings: COMM

relationship to surroundings
___ similar ✓ not similar

district potential
___ yes ___ no

significance
___ eligible ___ of interest ✓ none
if eligible, why?

associated buildings? ___ yes
what type?

if inventoried, list ID nos.

see back? ___ yes

BULLETIN

OF THE HISTORIC SANTA FE FOUNDATION

VOL.26, No 1 January 2000





Courtesy Historic Santa Fe Foundation

THE "ROQUE TUDESQUI" HOUSE

The *Bulletin* is the HSFF's primary publication with the main article providing the results of research on a property placed on the Foundation's "Registry of Buildings Worthy of Preservation." Architectural elevations and plans are reproduced, along with photographs, both old and new, and observations that might add to the general knowledge. Other articles discuss various neighborhood associations, recognize special volunteers or projects, furnish information on HSFF awards, and acknowledge educational projects as well as special community activities. We welcome suggestions and comments from our readers and hope this publication provides the research and human interest that will make reading it a worthwhile and pleasurable endeavor.

Ruth Holmes, Publications Chair

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THE "ROQUE TUDESQUI" HOUSE
135 East De Vargas Street

Corinne P. Sze, Ph.D.

In 1998 the second in a series of comprehensive histories of the properties owned by the Foundation was completed. The following is a summary of the findings of that research. The complete, annotated story of the building and its owners is to be the next in a series of monographs published by the Foundation to document each of the HSFF-owned properties.

The most startling result of this research was the realization that, although this property has had many interesting owners, definitive evidence was *not* found that Roque Tudesqui was one of them. The building owned by the Foundation shares a common wall with another residence on the west. The two structures have together been called the Roque Tudesqui House since the mid 1960s, when documentation was prepared for their listing by the Historic Santa Fe Foundation and by the State Register of Cultural Properties.[1] It was believed then that both properties were included in a tract Roque Tudesqui sold in 1841, and that they remained together until divided in 1895.

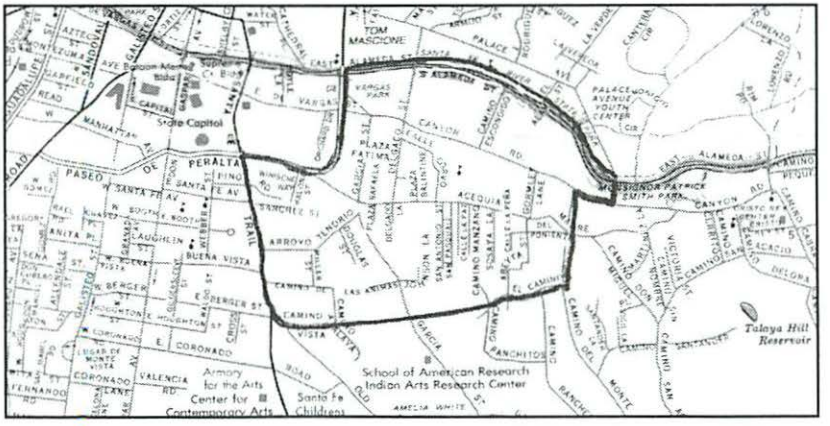
However, an analysis of recorded property transfers indicates that the two, if ever joined, were split before 1850. Fragmentary earlier evidence is inconclusive and neither confirms nor rules out Tudesqui's ownership of both at some earlier time. To add further confusion, the two properties were partially mingled in 1874 when a section at the southwest corner of the HSFF property containing two rooms (apparently no longer extant) was sold to the owners of the property on the west. Twenty years later, William Jones briefly united both "Tudesqui" tracts, buying them separately in April and October 1894. He sold the west property the following February to the Cartwright family and kept the HSFF portion as his home until his death just five years later.

After a prolonged fight, with strong feelings on all sides of the issue voiced, the neighborhood won its case on the basis that the development was out of character and scale with the historic Eastside, and as the Eastside, along with the downtown area, form the core of historic Santa Fe, it must be protected. The neighborhood then "downzoned" itself to the density it actually exhibited.

Subsequently, the Historic Neighborhood Association has fought many battles over such issues as inappropriate development, inadequate parking and unsuitable re-zoning for commercial uses in residential neighborhoods.

The boundaries of the Eastside neighborhood start at Camino Monte Vista, go down Old Santa Fe Trail to Paseo de Peralta, along the Paseo to the Santa Fe River, east along the river to Palace Avenue, south along Palace Avenue one block until Canyon Road, then down Canyon Road to Camino del Monte Sol, up the Camino to El Caminito and from there to Abeyta Street, then west across the landscape back to Camino Monte Vista.

north



Today the Association continues to keep an eye on such plans that clash with the feel and character of the neighborhood as we also encourage neighborhood improvement. We are on the lookout for new board members who are interested and willing to work toward these same ends. For further information, please contact Pen La Farge: 983-8377.

Located south of the river, Analco extends along De Vargas Street west of the San Miguel Chapel. It is generally accepted that the founding inhabitants of the barrio (neighborhood or district) were Tlascalan Indians who joined the Spanish colonists in settling Santa Fe. The name Analco means "other side of the river" in Nahuatl, the language of the Tlascalans. On the Urrutia Map (ca. 1766) the neighborhood was described as the "town or district which owes its origin to the Tlascalans who accompanied the first Spaniards who entered in the conquest of this kingdom."[2]

However, the Tlascalan neighborhood in Santa Fe was not destined to survive the 1680 Pueblo Indian Revolt that drove the Spanish from New Mexico. The Puebloans advanced on Santa Fe from the south, sacking the dwellings of Analco and burning the Chapel of San Miguel. When the Spanish fled south to El Paso, the Tlascalans went with them.

Few of the original Tlascalan colonists returned with Diego de Vargas, who began the Spanish reconquest of New Mexico twelve years later. Nevertheless, the Barrio de Analco was soon rebuilt. Vargas made grants of land there, and the San Miguel Chapel was reconstructed by 1710.[3] Still on the opposite bank of the river from the main settlement, Analco was occupied primarily by married soldiers and by *genízaros*, "detribalized" Indian servants and laborers.

After Mexican Independence from Spain in 1821, Analco was called the Barrio de San Miguel. The census taken two years later indicates that the largest group of residents of Analco were people with a variety of specialized skills, including that of shoemaker, tailor, musician, silversmith, blacksmith, mason, builder, adobe maker, bricklayer, carpenter, and muleteer. In contrast, the residents of the Barrio de Guadalupe, which lay west of the Santuario de Guadalupe, were primarily farmers. In 1821 the population of the Barrio de San Miguel was 451. Twenty years later it had risen by 40 to 491.

In 1846, near the onset of the U.S.-Mexican War, Colonel (soon Brigadier General) Stephen Watts Kearny and the American "Army of the West" occupied Santa Fe. Military maps of the time show a road

running parallel to the south bank of the river from the Guadalupe Church to the San Miguel Church, and continuing east. Buildings in the block west of San Miguel were primarily linear but discontinuous.

The U.S. territorial government first became a presence south of the river in 1885, when a new capitol was built on formerly cultivated land south of De Vargas Street. Two years later, plans were initiated to extend Don Gaspar Avenue from its terminus at Water Street as a wide, straight avenue south across the river and past the east side of the capitol property. In 1907 the continuity of De Vargas Street was broken by the Governor's Mansion built north of the capitol and west of the intersection of De Vargas and Don Gaspar.

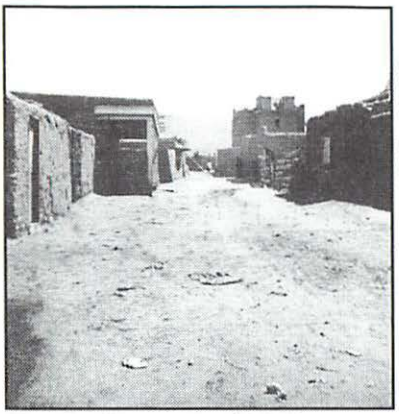


Photo Ben Wittick MNM 158530

East De Vargas April 1881

As the twentieth century progressed, new government buildings further encroached on the Barrio de Analco. In 1937 the State Supreme Court building was constructed facing the river, on the northeast corner of Don Gaspar Avenue and De Vargas Street. In the 1960s several new state buildings appeared, including the former State Library (1964), on the southeast corner of De Vargas and Don Gaspar; and the new state capitol (known as the "Roundhouse") farther south and east (1964-1965).

Under the Urban Renewal program of the late 1960s and early 1970s, the realignment of De Vargas Street and the extension of Sandoval Street further altered and divided the historic neighborhood. The Old Santa Fe Association led a four-year struggle to preserve the west end of Analco from the program's efforts to eradicate "urban blight." For its protection the Barrio de Analco was made a National Historic Landmark in 1968.

Today, although fragmented by state government buildings and altered by Urban Renewal, the oldest section of the barrio in the block west of the San Miguel Chapel retains the streetscape of pre-American

Santa Fe with single-story, flat-roofed, adobe buildings lying close to a narrow, curving street.

The "Tudesqui" House is on the north side of the block that runs between the Old Santa Fe Trail and Don Gaspar Avenue. The San Miguel Chapel faces west down De Vargas Street from across the Old Santa Fe Trail. The only building on the property lies at the south end of the tract, close to the street on a long, narrow lot that slopes sharply down toward the Santa Fe River. The property once included the entire lot north from the road down to the river.

There was surely a building on this property before the American occupation of New Mexico in 1846; by 1850 it was a substantial five-room house. Although the connection between the HSFF property and the Italian trader Roque Tudesqui is not established, the story of its verifiable owners is equally compelling. This very old neighborhood of substantial homes attracted an interesting array of characters in the early years of the New Mexico territory that was organized in 1850. The "Tudesqui" House attracted a succession of owners, drawn from the ranks of the leading military and business leaders of the day, both Hispanic and Anglo.[4]

In 1850-1851, the property was owned by Major Lafayette Head. A Missourian, Head had come to New Mexico in 1846 with Colonel Stirling W. Price's Second Missouri Volunteers. He married a local woman, Martina Martínez, and remained in the Southwest to engage extensively in trade and politics. He served as an Indian agent, deputy U.S. Marshall for northern New Mexico, and Rio Arriba County sheriff. Elected to both houses of the New Mexico territorial legislature, he was chosen president of the council (senate).

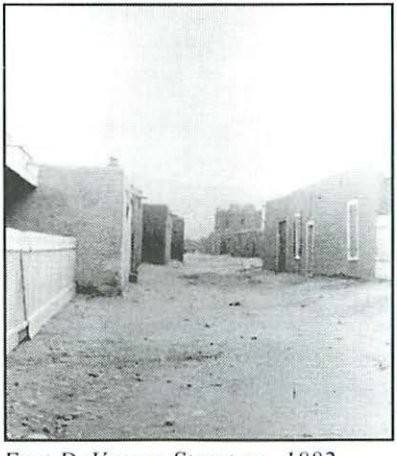


Photo W.H. Jackson MNM 154618

East DeVargas Street ca. 1882

In 1854 Head led about 50 families north to found a settlement in the San Luis Valley, then still within the boundaries of the New Mexico territory. He became a citizen of Colorado when that territory was created in 1861 and its southern border with New Mexico established to include the San Luis Valley. He was later elected to the Colorado territorial council (1873) and was Colorado's first lieutenant-governor after statehood in 1876.

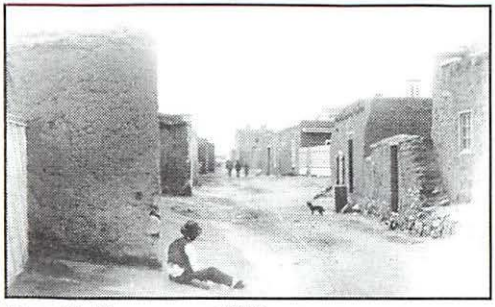


Photo J.R.Riddle MNM 76034

East DeVargas ca. 1884

There is no evidence that Head actually occupied the house on East De Vargas Street. In 1850 he was living in Rio Arriba County, and most of his career was in northern New Mexico. If he was speculating, he did well. Having paid $180 for five rooms in January 1850, he more than doubled his money 17 months later when he sold the property, now containing six rooms, for $400.

From 1851 until 1865 the property was owned variously by the prominent merchant and rancher Manuel Salustiano Delgado and his equally illustrious children: Simon, Pablo, Fernando, Felipe S., Josefa, and Estefana, with their respective spouses. For much of the 1850s, it was Pablo Delgado's home. Manual Salustiano apparently purchased the property from Lafayette Head for one of his sons, as within a few months it was referred to as the house and lot occupied by Pablo Delgado. Like his brothers, Pablo (1822-1873) was a Santa Fe Trail merchant and a politician, serving in the territorial legislature and as territorial treasurer.

After Manuel Delgado died in 1854, the property was divided among his children, four of whom sold their interest to Pablo and Fernando. In 1857 Pablo sold his interest to Fernando, who in 1865 sold the property and its six rooms to Francisco López and Figenia Sandoval for $1,000.

López and Sandoval owned the property from the mid 1860s to the mid 1880s. It has recently been learned through studying the history of the Candalario store on San Francisco Street that López was the son of Dámaso Lopes. A native of Spain, the elder Lopes was a mining expert and a trader. At his death in 1851, his son Francisco and three siblings inherited interests in several valuable tracts on San Francisco Street (including the eventual Candelario property) and on the west side of the Plaza. Francisco López was a miller and may have had a mill on the De Vargas Street property. When the census taker found López and Sandoval in 1870, they were apparently living there with their two young children, Locario and Francisco.



Manuel S. Delgado

Benj. Read Illustrated History of New Mexico

In 1874 Figenia and Francisco sold two rooms at the southwest corner of the tract to Cresencia Días for $50. Días and López sold these two rooms in September 1876 to Feliciana Quintana de Blumner, who had used an inheritance from her father to purchase the adjoining tract on the west the preceding February. Quintana's husband, Charles Blumner, had died the preceding June.

In 1885 Francisco López and Figenia Sandoval transferred the property (minus the previously sold two rooms) for $1,100 to Ludlena Thomson. Thomson was divorced from John Thomson four years later. At some point after 1890 the property was transferred to Harry L. and Lucy M. Waldo.[5] Judge Waldo (1844-1915) was an influential New Mexico lawyer as well as former New Mexico attorney general and chief justice of the New Mexico Supreme Court. At the time he purchased this

property he was exclusively employed as the New Mexico lawyer for the AT&SF Railway.

In February 1894 Judge Waldo sold the property to William L. Jones, who purchased the tract adjoining on the west the following October. Thus were joined (for the first time in the documentary records) the two units now known as the "Tudesqui" House.[6] The properties did not remain together more than a few months. In February 1895 Jones sold the west portion to Bertha L. Cartwright. This was the approximate property that Roque Tudesqui had sold in 1841. About 100 years later, in 1939, the Cartwright heirs sold it to James (Jimmie) Caldwell.



Photo Edward Dana MNM 13119

Henry L. Waldo

Jones and his wife Florence retained the east tract, now owned by the HSFF, as their family home. Having arrived in Santa Fe about 1881, Jones became the bookkeeper of the First National Bank in 1889 and also served four years as the Santa Fe city treasurer. Neither he nor his wife lived long to enjoy the De Vargas Street home. She died in March 1899, and he just a year later. They had no children and William left the property to Elizabeth Bolander. ("[H]is home residence with its orchard, *placita*, and kitchen garden...for her sole use and benefit during her lifetime.") At Bolander's death the property was to go to the trustees of the Protestant Episcopal Church in New Mexico for the use and benefit of the Church of the Holy Faith at Santa Fe.

Bolander, a single woman, lived in the house for about twenty years. A month after her death in 1922, the rector of Holy Faith sold it to another single woman, Sophie Knapp. She and her younger brother, Dr. David Knapp, lived there until their deaths. As the new century progressed,

a strong connection between this and the property on the west was created by a friendship that began in Texas.

The Caldwell and Allen families were neighbors in Amarillo. In the 1920s Jimmie Caldwell brought the Allens' teenage daughter, Marjorie, on her first trip to Santa Fe as a baby sitter for his older daughter, Jamie. Later, as a young woman, Marjorie led her brothers to Santa Fe. Their parents soon followed. In 1939 Jimmie Caldwell converted the Cartwright house into three apartments. In the early 1940s the older Allens rented one of them from their old friend from Amarillo. While living on De Vargas Street, the Allens developed a friendship with their neighbor, Sophie Knapp, and after her brother died, moved next door to live with her.



Dr. David Knapp

Twitchell. Leading Facts of New Mexico History

Arriving in Santa Fe in 1934, in the midst of the depression, Marjorie sustained herself at first with odd jobs, but soon was hired by the State Welfare Department. In 1943 she began a 30-year career with the newly formed Atomic Energy Commission as press liaison. In 1956, after Miss Knapp died, Marjorie Allen, who was living and working in Albuquerque, bought the property where her parents were living, indirectly from Sophie Knapp's heirs.

In the late 1950s Marjorie remodeled the two south rooms of the house into a separate living space, converting one room into a kitchen, and removing the doorway to the living room. She also added a fireplace and remodeled the bathroom. Marjorie intended to live there herself after she stopped working, but never did. In 1973, just as she was getting ready to retire, her mother died. Marjorie moved into the main house and continued to rent the apartment.



Courtesy Betty Caldwell

Sophie Knapp 1948

Allen's home was a delight to friends and her garden a showplace. Morning glories, roses, petunias, and hollyhocks flourished in the patio. The mimosa tree in the center of her terraced back garden was surrounded, according to the season, by a profusion of poppies, irises, or petunias. Friends were always welcome and have fond recollections of good times spent enjoying the garden from the back porch. Every Sunday, if they were both in town, her brother David came for breakfast in the De Vargas Street kitchen.

In 1981 Marjorie, Betty Caldwell (Jimmie's daughter who had inherited his De Vargas Street property), their neighbors, friends, and preservation organizations successively rallied to save the two "Tudesqui" properties from sale to the state of New Mexico, always in need of more spaces for automobiles. Surrounded by the Supreme Court on one side and state offices on the other, Allen and Caldwell had more than once rebuffed overtures from the state in no uncertain terms. The lower section of the property toward the river was especially attractive for paved parking.

In April 1987, Marjorie climbed Mexican pyramids to celebrate her 75th birthday. Some three months later she was killed in her kitchen by an intruder. Her will gave the Historic Santa Fe Foundation the first right of refusal to buy the property at a fair market price. After considering a proposal to buy and immediately sell the property to a gallery owner, the

Foundation decided that retained ownership was essential to the preservation of the property and has maintained its residential use by renting it to private tenants.

In 1994, a major rehabilitation of the property was undertaken under the direction of HSFF board member Donna Quasthoff, AIA. Work included electrical upgrading, fireplace rehabilitation, exterior stucco repair, interior and exterior painting, kitchen and bathroom upgrades, and various miscellaneous repairs such as rebuilding the window unit on the east wall to the right of the front door.

Although the Barrio de Analco has been compromised by encroachments of state government and by changes wrought during the federal Urban Renewal program, this portion of De Vargas Street retains its Hispanic residential character with houses lying close to a narrow, curved street that leads to the Chapel of San Miguel, where a mission church has served the barrio since early Spanish-Colonial times.

Exact construction dates are generally not ascertainable for Santa Fe structures of this age. In the "Tudesqui" House, varying window treatments, wall widths, floor levels, and other anomalies suggest a degree of change over the years consistent with its long history and many owners. Today the house retains the nineteenth-century appearance of a Hispanic

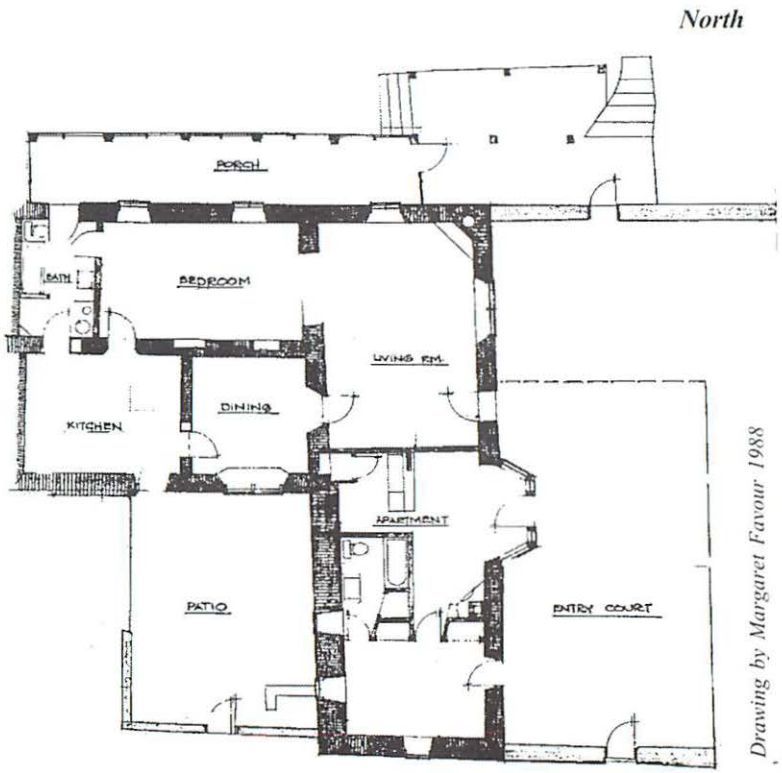


Photo Willa D. Howells

Marjorie Allen July 1978

adobe dwelling modified to suit the tastes of territorial New Mexico.

On June 22, 1997, a memorial celebration of Marjorie's life was held by the Allen and Caldwell families and by the Historic Santa Fe Foundation. Almost ten years to the day after her death, friends and colleagues gathered at her home to share memories. In the ceremony that followed, a rock garden was dedicated near the place where Marjorie's ashes are buried. A plaque installed there reads, "This garden is dedicated to Marjorie Allen, b. April 4, 1912; d. June 20, 1987. 'Out of your smile will bloom a flower and those who love you will behold you across ten thousand worlds of birth and dying.' Thich Nhat Hanh"

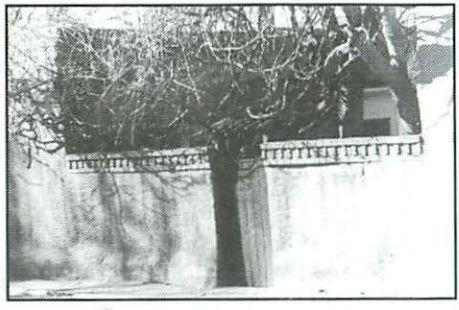


135 East De Vargas Street



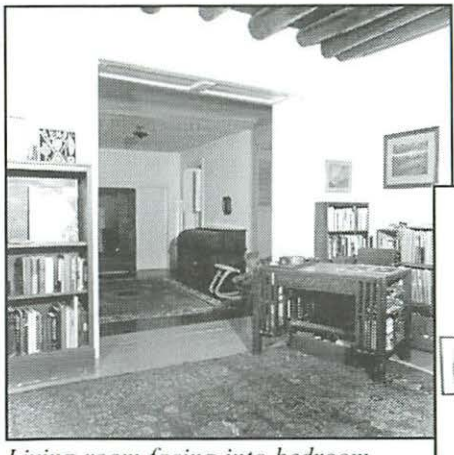
Photo Anita Stalter

Interior patio walk - house entrance



Courtesy HSFF

Street entrance



Photos Vince Foster



Living room facing into bedroom

Corner fireplace

ENDNOTES

[1] Myra Ellen Jenkins, "The Roque Tudesqui House," Application for Registration, New Mexico Register of Cultural Properties, 1972; typescript, n.d.; *Bulletin HSFF*, 2-6. The HSFF listed and plaqued the Roque Tudesqui House ("east and west sections") in 1964, and the Barrio de Analco was designated a National Historic Landmark in 1968. The Roque Tudesqui House was placed in the State Register of Cultural Properties in 1972, but never individually listed in the National Register of Historic Places. However, the house entered the National Register in 1972, with the listing of the Santa Fe Historic District. When the district was surveyed for the first time in the mid 1980s, the Roque Tudesqui House was classified as Contributing, a status which has the same consequences as an individual listing in the National Register.

[2] *Pueblo ò Barrio de Analco que debe su origen à los Tracaltecas que acomparon à los primeros Españoles que entraron à la conquista de este Reino.* Notable dissenters were Eleanor B. Adams and Angélico Chávez, who regarded the Tlascalan origin of the Barrio de Analco as an "unsubstantiated, eighteenth-century tale" in *The Missions of New Mexico* (Albuquerque: University of New Mexico Press, 1956) 304. The scant evidence in support of a Tlascalan colony before the Pueblo Revolt is marshaled by Marc Simmons in "Tlascalans in the Spanish Borderlands," *New Mexican Historical Review* 39.2 (April 1964) 109-110.

[3] Archaeological investigations of the present San Miguel Chapel undertaken in 1955 concluded that the existing walls of the chapel date from 1709-1710. However, beneath the sanctuary floor were found remains of an earlier building with a small rectangular sanctuary and two side altars (Stanley A. Stubbs and Bruce T. Ellis, "Archaeological Investigations at the Chapel of San Miguel and the Site of La Castrense," Monographs of the School of American Research 20 [1955] 2).

[4] The term "Anglo" is used as it was historically to refer to any non-Hispanic, non-Indian arrival to New Mexico, including immigrants from other parts of the United States and those coming directly from another country.

[5] No record has been found of a transfer from Thomson to the Waldos.

[6] In 1890 the property on the west was sold by Feliciana Quintana's son, Juan Blumner, to Trinidad Romero and his son Serapio, then mercantile partners at Wagon Mound. Trinidad Romero's mother was Josefa Delgado. Pablo and Fernando Delgado were his uncles.

DIARY OF AN OLD HOUSE
Excerpts from the Journals of Charlotte White

Edited by Corinne Sze



Courtesy Charlotte White

Boris and Charlotte at front gate

This is the fourth in a series of excerpts from journals that document the Donaciano Vigil House at 518 Alto Street, a property which Charlotte White has donated to the HSFF. In a project that ultimately spanned 20 years, she and artist Boris Gilbertson created the house and gardens, which are themselves works of art. Her journals give us a unique record of just what was done when. They also show intense devotion and struggle to realize a vision of what the property could be. We are fortunate as well to have Charlotte's present-day comments after rereading the journal so many years later. These have been placed in bracketed italics.

In this episode, work continues on the doors, windows, and plastering, and Boris prepares the way for the massive wooden zaguán *gate that has become the hallmark of the house. Despite a recalcitrant tractor, loads of debris are removed for the patio. We also see the beginnings of Boris's New Mexico art career. He was already a highly regarded sculptor and painter in the Midwest with a number of public commissions in Chicago. In the ensuing years, he would be recognized throughout the Southwest as well.*

June 14, 1960

Another glorious, warm day. Adolfo has started on the patio wall of the front building. That will be wonderful to see, and a relief to have done because of the way the rain comes down the wall. Boris has taken out the old lintels and put new ones higher to make room for the beautiful, old door. It's getting there. Ginger and Charles were here for dinner.

June 15, 1960

Another glorious, hot sunny day—cool shadows, fresh sparkling morning—such a place. I could never get homesick for Illinois. I love it so here and feel that I belong. Outside wall is going up fast. Adolfo leaving holes so baby sparrows can get out. Boris is cleaning bricks with his air compressor. Goes fast. Doorway ready for frame. *[That's the big door into the patio on the south wall of the front room. There had been a French door there, but we wanted to use another of the old doors from St. Michael's College that Bill Lumpkins, the previous owner, had left lying around outside. Since the opening wasn't big enough for these doors, Boris had to enlarge it. I always thought Lumpkins got those old doors and windows from the Loretto Academy building, but if he said St. Michael's, that must be it.]*



Courtesy Charlotte White

Boris Gilbertson working on portal

June 16, 1960

Patio wall of front building done except for plastering *[with mud, of course]*. Brick coping on; looks wonderful. I hope Spiess comes to finish the roof tomorrow. Then let her rain. Had wiring around the door fixed, ready for plastering. Now "kitchen" light doesn't work. Oh well, someday everything will be attached and working.

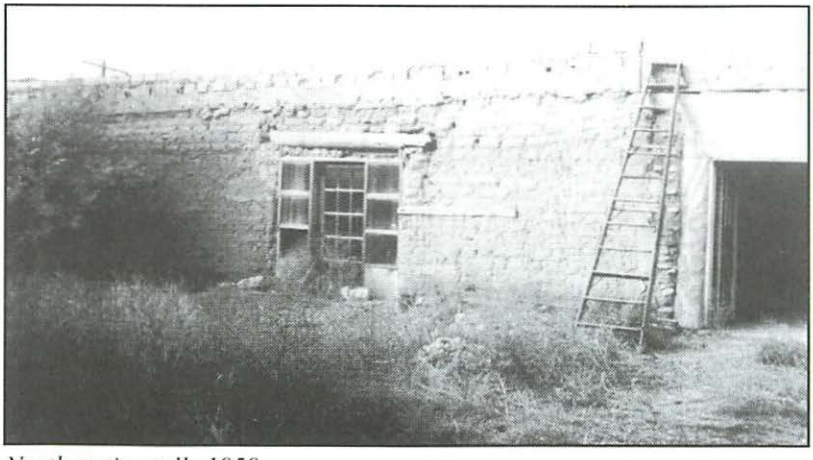
June 19, 1960

So starts another week. Hope this one shows a lot of progress. Never as much as I hope. Unfortunately, Boris and Adolfo both love to talk and find lots to talk about. I'm taking the windows and doors apart to fix. We discovered they were put together with square nails and pegs, all handmade of course. When it gets done, we'll be elegant. Adolfo only has two days left. Then he will be back for a few days in a couple of weeks to plaster inside. Must start doing it all ourselves.

June 20, 1960

Another hot day—must be around 100 degrees. Even Mau-Mau *[my African gray parrot]* says, "It's kind of hot in here." Boris got some old lumber 2 x 12's for the gate at six cents a board foot instead of eighteen cents. It is wonderful old wood; the building was eighty years old. *[I'm not sure where he got that wood. I know for his shop out back, Boris went out to an almost deserted little town on the way to Juarez some place. Was it Sidney? He got a whole barn of weathered wood to build that shop. This may have come from there also.]*

Hope to get a plasterer on the *[inside]* wall tomorrow and put Adolfo on the fireplace. Then the front will be mostly done. The rest we do ourselves except final inside plaster, which Adolfo will come back in a couple of days to do.



Courtesy Charlotte White

North patio wall 1958

June 21, 1960

Fireplace almost finished—bricks and more bricks. Boris has designed it and it is going to be elegant when painted white. *[They plastered it and we painted the plaster white.]* Wonderful for display or arrangements. Not another one like it. *[That wasn't true forever. A friend of ours, Zig Kosicki, asked Boris if he could copy it. He was a doctor here who was building a house on Garcia Street, near Camino Corrales.]*



Courtesy Charlotte White

Interior corner fireplace

Tomorrow is Adolfo's last day except when he comes for a couple of days to put on final white plaster inside. Wish we could afford to keep him all summer. We'll miss him. Boris is busy fixing door and windows. *[Front room patio door, that is. He didn't do the windows finally.]* Next week I hope we'll get to the drive, the wall across knocked through, and the front finished. *[The stuff we had to tear out of here, before we could start anything! There were the concrete block wall across the front, that big plaster board wall inside across the* zaguán, *the cement floor in that hallway, and the cement steps up in front.]* Wish it weren't all such heavy work; then I could do more. Mau-Mau is really a patio parrot and loves it out there. Talking, whistling all day.

June 27, 1960

Boris has started knocking out the front. What a job! *[That's the very front where Boris constructed the big gate that's there now. The space between our front room and the building next door on the east had been partly filled in with concrete blocks. Lumpkins had installed one of the old St. Michael's doors as a front entrance. We replaced the cement block wall with Boris's gate and eventually put the old*

door on the north wall of the back room. That's the larger door facing the patio.]

We have an obstacle course to get to the bathroom with shoring propping up the ceiling. Yesterday I sifted dirt, mixed mud and straw, and filled in holes on south wall. Adolfo is coming back for a few days to catch up on a few things. Must get more bricks for coping on the wall. We've used hundreds. *[The bricks were from the penitentiary, way out in the country on Cordova Road. They were tearing it down. Every brick is from there. So you can imagine—thousands of them, I guess.]*

Went out to see Mrs. Ernest Thompson Seton on Saturday. She is quite a person. The stuff she has is fantastic—drawings, paintings, books, collections of things—and such a wild house.

June 28, 1960

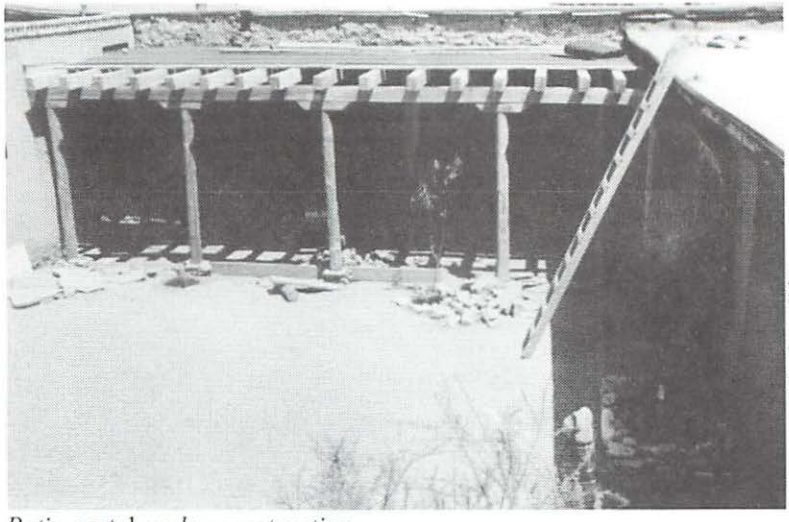
Adolfo is working on the south wall front. We're so anxious to get it done, Boris has been his helper. I hate to see someone with all his talents and art and feelings mixing mud for a plasterer, but it saves us $8.00 a day. All the dust, sifting dirt, sifting sand, knocking out walls—it's really almost a lost cause trying to keep things halfway clean, to say nothing of yourself.

June 29, 1960

Adolfo is putting a brick coping on west patio wall. Decided to keep him another week to finish walls around the patio. *[We kept him and kept him.]* Boris just has too much to do, and it is too discouraging to see so much undone. I'll have to get the wiring done before we finish the inside wall, of course. *[Finally, I think, one of our neighbors who knew something about electricity came and did it.]* I'm going to see about a furnace; we'll need it up front this winter. It would also heat the bathroom. *[We tried to run the heat across the roof, but it didn't work so we put a little heater in the bathroom.]*

June 30, 1960

Coping on wall finished. Now to start north *[patio]* wall of the back room. Tons and tons of mud go into such a project! *[The wall was so eroded from being neglected so long—for years and years water had run down that wall from the roof. It had to be built up again with*



Courtesy Charlotte White

Patio portal *under construction*

adobe.] Another hot day for the men in the sun. Wish it would rain to water the ground and cool the air. I don't mind, of course, but for them working in it is something else. There was a prairie dog out back this morning. Where it came from, where it went? Poor confused thing.

Adolfo is working on plastering the west wall. Should finish and start on finishing coat of front room outside. Don't think Boris feels well—the heat or work, or both. He won't admit it, but notice he takes every chance to rest in the shade. Hope he is all right. My poor peas are about to give up in this heat. Never saw such gorgeous pumpkin plants; they love it, as does the corn and squash. May have some marigolds and zinnias and nasturtiums. This intense, dry heat is hard on everything. My little willow is all right, has new growth. So glad.

July 2, 1960

Got *vigas* for the drive *[zaguán]*. When that's done the worst is over. Fred Montoya stopped in. His great grandfather lived here and he remembers the house well and is full of information about it. He says it's older than the Guadalupe Church and the oldest house around here. The well was 60 feet deep. He said there should be gold coins, as they aired them in the patio. He has pictures and things, which he says he'll give me. *[I never got them.]* Everyone knows of this place. It really has history. If these walls could only talk!

July 5, 1960

It's been raining since 2 PM; it's now 8 PM. Still at it. It does nothing half way here. Its hot and dry, then rain. Yesterday I had what is known as the Santa Fe trots. And do you trot! Across mud-strewn patio, dodging puddles and wheel barrows; the obstacle course of timbers holding up *el zaguán* 's roof. Missed a trip to a friend's ranch and some wonderful mariachis from Mexico because of it. Felt fine today, but Boris had a slight attack.

Got the door frame in and plastered up for the door from the front room to *el zaguán. [That's our front door from the* sala *to the* zaguán*—not the one to the street, but the one into the house where Lumpkins had just an opening.]* Have been removing paint from doors and so forth so Boris can fill them in, repair, and sand them. Think I'll start painting window frames tomorrow. Am anxious to get the front at least finished. Then we can move up there where the fireplace is and have a clean place to live. There is a fire in the fireplace tonight and fun to see smoke come out of the chimney.

July 7, 1960

Heard yesterday that the man who built this house helped finance and build Guadalupe Church. *[I'm not so sure about that.]* So must see if I can find out when that was first built. *[You see, we still didn't know it was a historic house, how old it was, or anything about it really.]*

Spent today in Taos. Took some of Boris's work to show them at a new and lovely gallery there, called Allied. *[Later this was Gallery A.]* They were properly impressed. I hope it leads to something. It's the nicest and most elegant gallery I've seen in these parts, run by my friend Frances Good. Beautiful trip, such magnificent country. Came back by a back road along the Rio Grande and picked up some handsome lava rocks for the patio. Shopped in Española where prices seem to be a little cheaper. Am constantly amazed by the high food prices here.

Boris is gone for another load of brick. Getting them for a cent a piece from a young boy who worked at the pen. Why didn't he come around sooner? He has two thousand!

July 10, 1960 (Sunday)

The front is out. *El zaguán* is open *[where we put the big front gate.]* Boris is busy putting up the roof and *vigas* today. *[He's building the* portal, *I guess.]* We're going into the bathroom right on Alto Street, in view of all. Nice to have such a lovely view of the mountains. *[He had knocked out the cement-block enclosure of the doorway and it was wide open.]* Boris was up until 10 PM. making temporary plywood doors for the front. It is wonderful to watch him move those heavy things around. It must impress the neighborhood. Our backyard looks like Rios's wood yard—piles of lumber, *vigas*, rock, all kind of brick, adobes, sand, and so forth. It is a glorious day.

July 11, 1960

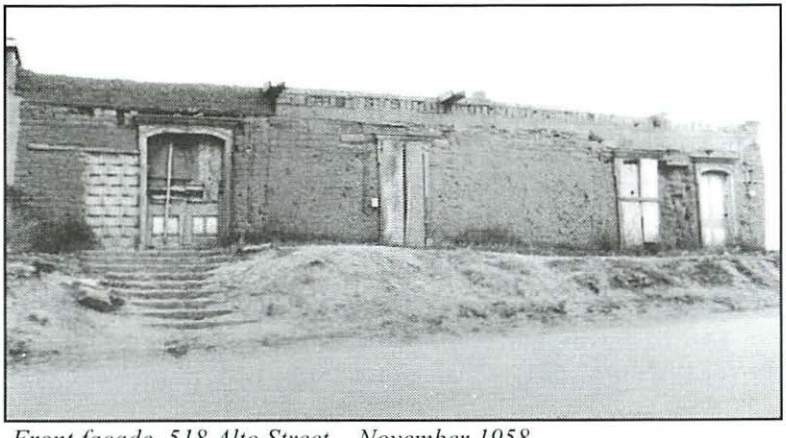
Poor Boris. He's having a hell of a time building the "hall" roof backwards, trying to get the *vigas* to fit under the roof instead of building the roof on the *vigas*. *[This is the area between the* sala *and the bathroom up front where Lumpkins had created a hall. It was already roofed. For the long* portal, *he could put the* vigas *up before the roof.]*

July 13, 1960

The *vigas* are up. Looks so nice. Start on the gatepost tomorrow. Hope the bulldozer comes to level off the patio and cut the bank in front. Then I can plant a garden in the patio, and Boris can get to the stone

wall in front. *[Boris built the stone wall from river rock.]* Adolfo comes back to finish the front and patio walls *[of the front building]*.

Last night a neighbor's cousin was here—red hair and freckles. Has been in the pen for rape. Wife left him. Has another. He is tough, but wiry, and has been run over by a tractor. He and his brother played guitars and sang. Most of the neighborhood children wandered in. We had a fire in the fireplace and we furnished beer. It was wonderful. Not the beer—neither of us drink the stuff. Mau-Mau loved it—cha-chaing and oléing, dancing and yelling.



Courtesy Charlotte White

Front facade 518 Alto Street November 1958

July 15, 1960

The tractor with the shovel and dump truck did arrive—at 11 o'clock instead of 6. Worked to 12:30. Won't be back until this evening or tomorrow. *Siempre mañana*. Wish I could relax and be that way too. Maybe if I live long enough. *[At eighty years old, I still haven't changed a lot.]* Boris is busy on the gate posts. Hopes to have shovel *[on tractor]* push them in place. Hope it works; they must weigh a half a ton. *[Those are the huge posts on either side of the gate.]*

Can hardly wait to start fixing and planting the patio. As soon as it is leveled off am going to get manure and peat moss to work into the beds. Filemon gave me a beautiful turtle. Was going to keep it for the patio; but since I discovered it is herbaceous, I'm not so sure.

July 16, 1960

Gate posts and beam across in place. How big they look. *[Boris must have bought the posts at the lumber yard.]* Front almost cleaned off. *[That means all the dirt and cement from breaking out those steps and making the parking space that was there before the sidewalk was put in by the city.]* How high the house looks. Tony and the tractor won't be back for a week to finish. Didn't get to do the drive or the patio.

July 18, 1960

Front being finished by Adolfo. How wonderful it will be. Tractor coming in nights with lights to finish getting things level. *[There had been that concrete step up to the front door.]*

July 19, 1960

Front final plaster coat on top washed off already. The mixture wasn't right; too much sand maybe. Adolfo's idea, because it's easier to work. We're going to experiment.

One of the original *vigas* Boris took out of *el zaguán* must really be old. It has a big hole in one end where they put a rope through it to be pulled by a burro—no chains. *[I don't remember where that* viga *was situated when it was taken out, but it had a hole in it that they used to drag it down from the mountains. I saved it, but somehow or other it got sawed up. I was just sick.]* Wish we could really find out when this place was built. Everything is a mess. Things started everywhere. All of a sudden, my helper will be gone.

July 21, 1960

Didn't think the mess could be worse, but it is. Patio is practically impassable. Am putting one of the old doors in the patio wall of the back building where we are living. *[That had been the front door facing the street that was all boarded up when we came.]* Has necessitated knocking a considerable amount of adobe wall out to make room. Result: layers of dust and adobe, everything a complete mess.

Next comes the moving of a window on the same wall. At night we have to hang a tarp over the opening of the door to keep out the cold. It is like waking up in a cave. Maybe someday it will be straightened around and pulled together—I hope. I say there is nothing like fixing up an old house, especially when you're living in it. *[Lumpkins had put one of the old windows in the very back corner of the patio wall where my bedroom is now; that is, on the west end of the back building. We filled that in and used the old frame and window when we cut another opening on the south wall of the front room facing the patio. It's the one between the door and the existing window on the west corner. There had been a window in the back room on the north wall, where the smaller door is now. We left the old frame and put in the door.]*

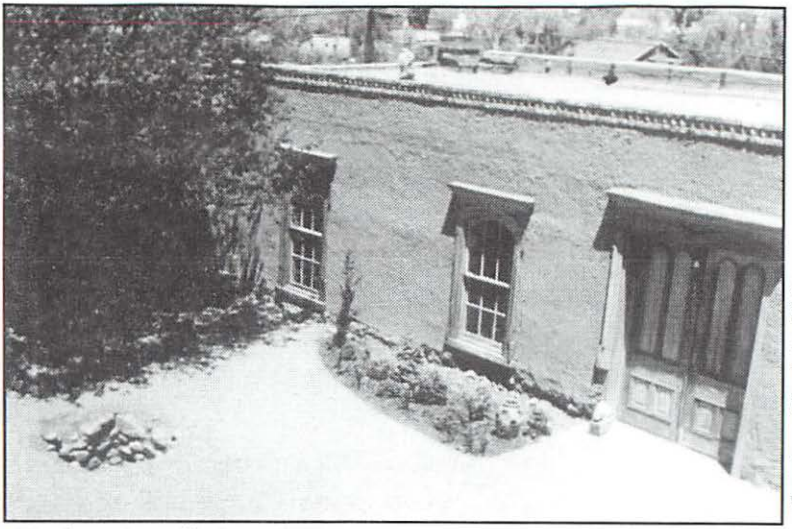
July 22, 1960

Door in and mess cleaned up. What an improvement! Trying to save the lovely vine, poor thing; hope some of it survives. *[Later I found out that woodbine is not really a lovely vine. I got rid of that in a hurry and put in ivy.]* The last day of men helping. Will be nice to be alone. We'll have a lot of mud-throwing to do. And if the tractor boy ever shows up to get the patio cleaned up, it will begin looking like something. Thrill of the day: saw Igor Stravinsky and his wife on the street. He's here to conduct his opera, *Oedipus Rex*.

July 25, 1960

It's 10 PM and we have lights strung in the patio for the tractor and shovel to work. He's been here since six and how different it looks already. It is going to look enormous. *[The patio, that is.]* We're almost down to original level, finding the old flagstone around the well and other spots. *[We took all that dirt out of the patio. It had risen way above the base of the wall. You didn't see the stone footings anyplace. There was a step up to the patio from the French door that was there. We made the patio level with the bottom of the door. When we found flagstones, we realized that that was probably the original level. It wasn't a complete thing—just pieces here and there, and we didn't*

leave them. We didn't have any idea of actually restoring the place, because we didn't know it was anything historic. We were just fixing it up to live in.]



Courtesy Charlotte White

North patio wall June 1961

I've been slinging mud all afternoon. Boris is experimenting with final coat using lots of straw. Think it will look wonderful. Have also discovered that mud sticks beautifully on plaster in the *zaguán* so we can cover that up, cheating of course. *[We had it all redone later, correctly.]* We are tired. So is Mau-Mau; but the show must go on while we've got the guy to work, and he wants to. He tells us he's sure there is gold in the well. It used to shine at night under the water. Its so much nicer when it's just the two of us working here together with no workman. We have lots of mud to throw.

July 27, 1960

We're on again, off again. Tractor started at 1:30. Thought: here we are, we'll finish. Something broke. A trip to Española and already they, including Boris, have been gone two hours seeing about it. Oh, well. Everything seems to be at a standstill until this is done. But I'm still happy and loving the life. It certainly beats working, which I hate—the going to a job everyday. Hope something works out so I don't have to do that.

July 28, 1960

Yesterday afternoon they got going with the tractor again until four and worked most of today. Still at it at nine tonight. Working on front with the "help" of all the neighborhood children from three to sixteen hanging on tractor, throwing rocks, dodging cars. Pancho, the dog, adding to the confusion. Wild! Maybe tonight we'll see the end of this business. Found a lot of flagstone under the foot of dirt.

Spent hours watering. Everything is so dry. This is supposed to be the rainy season, but no rain for over a week. Planted tuberous-rooted begonias in our first flower bed by the back building door. Hope the vine survives. Can hardly wait to get started on the flower beds. *[Eventually, I decided not to have any flower beds in the patio, but just to use pots of flowers and have the beds in the back.]*

Going to Taos tomorrow to see Frances Good. Hoping she will have some ideas about what to do about selling Boris's work. In the evening I'm going over to a neighbor's—a hen party for her daughter who is being married next month.

July 29, 1960

Whoops, a flat tire *[on the tractor.]* This AM, a trip to Española to have it fixed and a wait of five days to have it vulcanized. So the tractor "queens" it in the patio sans tire with only an hour or so of work left to be done.

August 1, 1960

Boris is busy on the front stone wall. We got a load of handsome copper deposit rocks out at the old copper mine near Cerrillos—beautiful turquoise green. They should look wonderful in the ferny bed I hope to have on the shady side of the patio. *[I had that garden, but I took it away when I planted the ivy. The rocks are strung around in the patio now.]*

August 2, 1960

Another hot day and no rain. Tractor still in the patio and will be for several days. Couldn't fix the tire; have to buy a new one. Won't get it until Friday and this is Tuesday. Boris is doing beautiful job, of course, on the front stone wall. His touch will really make it something. Going to Taos tomorrow.

August 4, 1960

A real storm halted work on the wall. It's almost finished. I went to Taos yesterday to see about getting Boris's work in another gallery. Réalités is interested but wants to see more and also to see Boris. So we have to go back tomorrow. Another day away from the house and Boris has to leave next week for Illinois for a month. He's hoping to get the big doors hung today, or to start anyway. *[Having lived in Illinois and Wisconsin a great part of his life, there were things that had to be taken care of.]*

Guess I didn't mention how amused we were Monday, August 1. We couldn't imagine what was going on. Streams of people all dressed up, walking down the road toward town—looking so happy and festive. Then when the mailman came into sight, a little boy across the street came calling to his mother, "Here comes your check." That was the answer. Half of Alto Street must be on welfare. Then the bill collectors start streaming down the street, knocking on closed, quiet houses that had been shaking with noise and activity a few moments earlier. The rain on the walls has made them a beautiful dark color with the shining gold straw.

August 5, 1960

The gallery took several of Boris's things. Mrs. Kennedy is very nice, and I think it's a good place. We came back the Truchas road; it was beautiful. Had another look at the wonderful mud work they do so well.

Tractor still here; think we'll put a little fence around it. Poor Tony. They got the tires on wrong, so back again to Española. Will this ever end? We are both so tired, we're shaky. So to bed.

August 11, 1960

Boris left for Illinois early this morning. He told Tony to get his damned tractor out. We had waited three days for him to come back to finish. We got two men in the neighborhood to dig with Boris to finish cleaning up the drive and front.

Ray Gonzales fixed light in bathroom. How elegant it is to actually see in there. *[We had been using a kerosene lantern.]* We spread gravel all over the *placita* and how elegant it is. It looks enormous and so wonderful. We really feel it's on its way now.

This afternoon I'm going over to my sister Kay's to get a lot of perennials to put in the beds I've been fixing with manure and peat moss. Next year we'll have pretty flowers blooming. It's going to be a truly lovely place. Last night Boris hung some of his slate carvings on the *placita* walls. It's going to make a magnificent gallery, such light and surroundings.

August 13, 1960

I have been throwing mud this AM. Hope to get all the walls covered with the first coat before Boris returns. It's the mixing that's the work. *[I soon gave that up.]* I have a phone! Can't get used to the idea. Thought it might be a good idea while I'm here alone. *[Boris was in Illinois for a long time. While he was gone, I got the front room all done myself—the inside work that is.]*

Have been trying to catch a mouse for four days. Four times he's taken the food without setting off the trap. He must be smart. Boris should arrive in Evanston today. Should get his airmail card Monday. Do hope it wasn't a miserable trip. It seems strange here alone.

August 15, 1960

It's lovely, empty, and quiet. Storms have been all around. But no rain here, which we need badly. Threw mud all morning but, being Sunday, decided to clean up and be lazy. I read all afternoon, lying under the

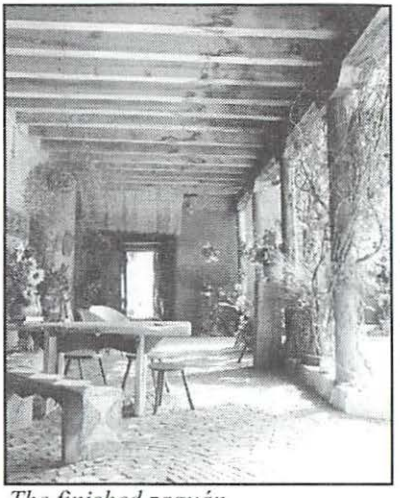
tree. *[There was a Chinese elm growing in the patio. We replaced it with the apricot that is there now.]*

August 16, 1960 8 AM

Already the smell of piñon fires, green chile and tortillas cooking, is everywhere. Don't feel too chipper, so will use that as an excuse not to throw mud, though I have some soaking. Will work at the windows and take it easy.

August 17, 1960

The furnace arrived today; finish installing it tomorrow. The problem, it seems, is getting the gas hooked up and passed by building commissioner. It all gets so complicated. The hole we made in the wall isn't large enough, so will have to put the furnace in the front room in a corner and build a partition. Hope it doesn't look too bad. *[We had thought we'd put the furnace outside in the wall south of the door into the* sala*, and that's why we dug a big indentation. We left it because we thought it would look nice to have something there. Years ago in Mexico we got the ceramic stove that's there now.]*



Courtesy Charlotte White

The finished zaguán

The older brother to the kids across the street is home. He has been dishonorably discharged from the Marines and is a mean devil—beating the children, throwing rocks at the dog. It isn't the happy, laughing group it usually is. They all wish he'd leave. I don't dare get involved, especially with Boris gone. An older sister, who disappeared a month ago, writes from Long Beach that she's married to a sailor; she's 16. "He's so nice, he bought me a TV," she said.

August 18, 1960

A week ago today Boris left. Seems ages. Heater put in. Pipe insulated on the roof. Looks big enough for a factory even though pipe itself is only 6 inches. Looked for satellite Echo until my neck was stiff. Didn't see it, but did see a beautiful shooting star leaving a path behind it like a skyrocket, which I'm sure was more of a thrill than the Echo.

August 23, 1960

Had gas connected which involved having location of meter changed because it was in the neighbor's yard on the east. Cost $78. Now have to have an electrician to hook up fans and thermostat. So it goes. Put quite a bit of mud on. Two or three more days' work and it should all be done. Ready for a final coat which I hope Boris can do for he does such a beautiful job. Two weeks tomorrow he left, and in another week the time will be getting shorter until he comes back. It's after the halfway mark.

Yesterday was Duchy's birthday so I took her to the Plaza to pick out a present: a baby doll and miniature bath kit. Also a cake which I decorated with bright pink letters and animals and candles. Hope she was pleased. She seldom shows emotions; guess she is so used to keeping everything inside. *[She was one of the little girls who lived across the street.]*

August 29, 1960

Fans and thermostat hooked up. So now all I have to do is get windows in and a door hung to keep warm. It's so very dry, I soak things all day *[in the garden]*. The sun seems hotter than ever. Mike's puppy, Snowball, lives here now. They can't take care of him. He's not the kind of a dog I want; mostly collie, smart and good and devoted. What am I to do?

No letter from Boris. How long it seems. I hope at least the one-half mark is over. The neighbor children and I went to the Plaza last night for mariachis. The people are fascinating to watch, mostly the Spanish;

even though I'm sure it's put on for the tourists, which I never seem to see. *[How it's changed!]*

August 30, 1960

I planted a butterfly bush and a mahonia today. We had a nice shower this afternoon; how good it sounded and smelled. Spent the afternoon with sweet, old Olive Rush. I went over to see her and her charming old adobe and beautiful gardens on Canyon Road. *[Now that is the Friends Meeting House.]* She has lived there for forty years and planted all the big trees herself. I love her paintings. They have a fairy story quality, like elves, fairies, and pixies—charming and lovely. I came home with flowers, apples, and plants. *[Many of my plants are starters from her. All my Castilian roses and my hen-and-chickens, my Lily of the Valley. The crab apple tree in the patio was just a little tiny twig when I planted it. That was from her garden too.]*

September 1, 1960

Somehow three weeks have gone by since Boris left. I don't know how; it's so lonely and empty and pointless. Locked in my adobe walls, I feel like the princess locked in her tower waiting for the knight on a white horse to rescue her.

Watched the "first-of-the-month parade" up and down Alto Street. Even the taxis were busy tearing up and down. Women loaded down with bags and boxes, smoking tailor-mades. A day for celebration and a night too, I'm sure. Tomorrow night I'm taking Olive to see the burning of Zozobra and the melodrama. It's Fiesta and I suppose I should see some of it, although I don't look forward to it without Boris. No word from him for over a week. How much longer will it be?

TO BE CONTINUED



Photo Judy Blankenship

Charlotte White at her front door

The Gustave Baumann House
A Conversation

Dana Evans, Sally Hyer and Paul McConnell
Board members

The Gustave Baumann House is located on Camino de las Animas near the northeast corner of the Old Santa Fe Trail. Baumann designed the house and crafted its highly personal interior. He lived and worked in this house for nearly fifty years, from 1923 until his death in 1971. Born ninety years earlier in Magdeburg, Germany, Baumann immigrated with his family to Chicago at the age of ten. By the time he was sixteen he was working in commercial art and taking night courses at the Chicago Institute of Art. After a number of stops in Munich, Germany, Indiana, western New York, Provincetown, and Taos, Baumann arrived in Santa Fe as a thirty-seven year old bachelor with a well-established international reputation as an artist. He became immediately involved with the community of artists in Santa Fe.

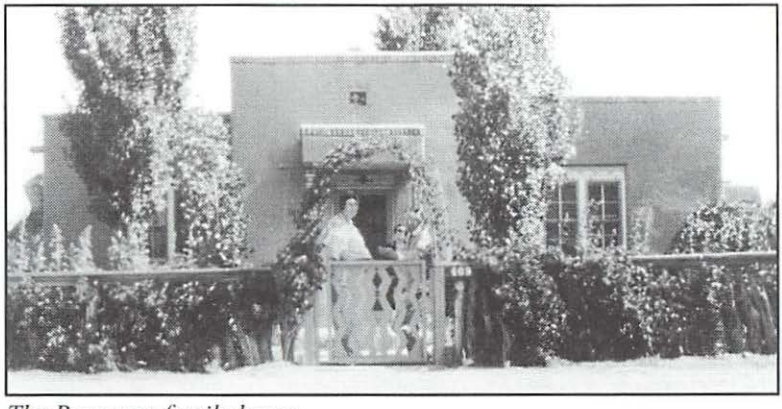


Photo Corinne Sze

Baumann House 409 Camino de las Animas

In 1923, after living for several years on Canyon Road and on lower San Francisco Street, Baumann bought three lots on the north side of the street then called East Buena Vista. Baumann designed a small home and studio, which was of adobe and mud plaster.

The original one-bedroom house was designed around a windowless, interior concrete room with steel doors which served as a fireproof storage place for wood blocks, prints, and valuable papers. Across the back of the house was a long, rectangular studio with the large, north-facing windows favored by artists for cool, even light. In 1925, Baumann married Jane Devereux Henderson of Denver. After their marriage, they built a detached studio behind the house and his original studio became the family living room. Shortly after the birth of their daughter Ann in 1927, the Baumanns added a second bedroom and a screened porch on the east side of the house.



Courtesy Ann Baumann

The Baumann family home

Early this year, two Board members of the Historic Santa Fe Foundation, Dana Evans and Sally Hyer, visited the Baumann house to talk about the residence with it present owner, Anne Albrink. A transcript of some of their conversation follows.

HSFF: What's it like, living in a historic house?

Anne: At first, twenty-some years ago, there were federal credits available to keep the place repaired. But now, there's nothing available, as far as I know, to help keep a historic house historic. So, part of what living in a historic house is about is the fear that unfortunately you can't freeze all the molecules and have the house stay the same forever. It's just made of flesh and blood, or at least adobe, and it will be decomposing and needing attention. It's a very expensive hobby.

I think the architect was very thoughtful about exactly what he was trying to do.

HSFF: What made you decide to buy this house?

Anne: I'd been shopping for a house for six months. I was about to go to law school, but I wanted a house in Santa Fe. So I spent lunch times and break times looking at houses. The man in the guest house here told me I should buy this one. Gustave Baumann's wife, Jane, had broken her hip, and she wasn't going to be able to be independent for much longer. One morning, he suggested that I call Jane right away because her daughter Ann had just gotten into town and there might be some activity as far as a house sale was concerned.. I called and offered Jane $3,000 above appraisal, although it hadn't been appraised yet.

I don't know if I'd seen the house by that time or not. She said no, that she wasn't going to do that and besides, there were five people in front of me who were interested in the house. But she'd put my name on the list and she would let me know when the appraisal came through. While I waited, there were lots of horror stories related by the guest house man. One couple was out on top of the garage measuring to decide what they would do with a second story. And a couple from Texas were on top of the high roof trying to decide exactly how much they could add to the entire house to make it worthy of them. And these people were doing this and those people were doing that. Finally one day, Ann called and she said, "Well, if you want the house, it's yours."



Photo Corinne Sze

Section of octagonal gallery

The other thing I know, I like living in this house because the Baumanns were very hospitable people, and I enjoy having people and it's a very hospitable house. It's fun and easy to entertain in; it's sort of an unusual shape. People don't know exactly what to expect. I love it when little kids discover that they can run a total circle around inside the house. They can start in the kitchen, go through the edge of the dining room, then through the front room, the hallway into the living room and back to the kitchen, and they can run in circles till they turn into tubs of butter.

I like the kitchen, it's very small and there's no room for a refrigerator. So, the refrigerator is out on the porch where the old icebox used to be. There are still little holes where water from the icebox drained through the floor. The kitchen is wonderful to cook in. I think it might be because you have to get all the ingredients out at once from the refrigerator. I love cooking in it. The disadvantage is that you can have only one helper, and that helper has to be pretty sensitive to body language. The sink is one of those great big old deep sinks with white ceramic around it. It's a double sink. It's just perfect. It doesn't take much effort.

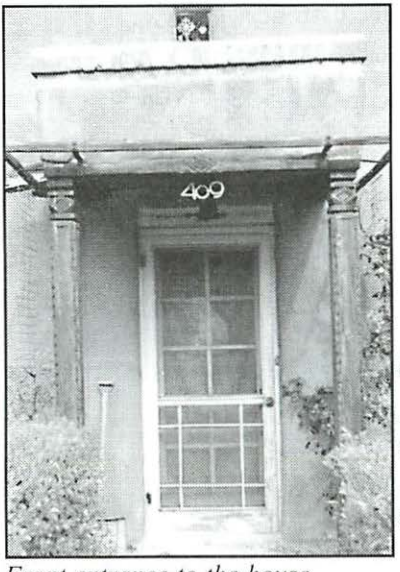


Photo Corinne Sze

Front entrance to the house

Another thing, in the summer time, even when it's really hot, pretty much whatever breeze there is, is caught by the house. In the daytime, the house is shut. When I come home, it's cool no matter what it's like outside. Most adobes are like that, but I'm not sure others are quite as wonderful. The dining room is my favorite room. I get up in the morning and I make my pot of tea. I sit there and I plot my day and do my little writing and look at who's walking dogs in front of the house. In the summer, it doesn't get the straight sun, and in the winter, it does and it's very warm.

So I told her I'd take it and asked if she would like me to bring over a check for earnest money. I told her I would come over right now. She said she didn't need any earnest money. She said just to come to the closing.

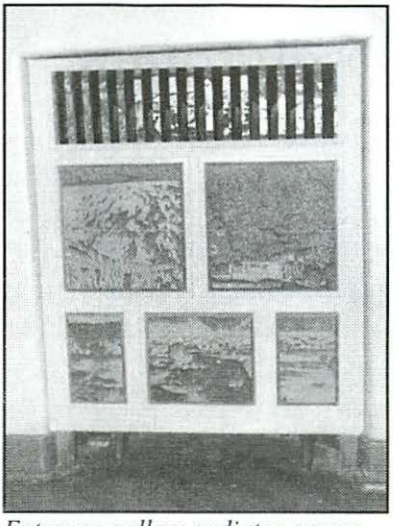


Photo Corinne Sze

Entrance gallery radiator screen

What I really wanted to do was to buy everything inside the house too, all the tables and chairs and all the kachinas and everything. But I just didn't have the *chutzpah* to ask. She was selling stuff at flea markets and everywhere, but I just couldn't ask.

HSFF: How have you kept everything intact?

Anne: I haven't had children and we lived here as a couple for ten or fifteen years, and it's very suited for two grown-up people who enjoy entertaining. It's even great when one of us wants to make conversation and the other wants to watch TV.

HSFF: Many people have to assert their individuality over a house.

Anne: That's one reason I was able to get it. A prominent lawyer who lived down the street was on the list ahead of me to buy it. His wife told me later that he just didn't think he could live in another man's house. Another person didn't want to live in it because of the noise from the Old Santa Fe Trail. And the Texas people didn't want to live in it because they thought they would have to put up too much money for a second story.

HSFF: Was it noisy then?

Anne: Yes, but nothing like it is now. In 1976, the Old Pecos

Trail access to I-25 had just been constructed. This pattern of street traffic hadn't grown up yet. There's always been traffic on the Old Santa Fe Trail, but today it's almost impossible to get in or out at certain times of the day. And as Santa Fe has grown, values have changed. Everybody today wants a view. I don't have a view. If you got on top of the roof, you have a view, but there's nothing from ground level.

HSFF: What attracted you when you first saw this house?

Anne: I was born and raised in Virginia. And I think I have a real affinity for tradition. This was like a beautiful jewel and it was also a responsibility. The house felt haunted by a benign presence. At first I was attracted by the kachinas. They were just mind-boggling. There must have been forty or more. They were all museum quality.

If you had told me I was going to be living in a house with mustard-colored walls, I would never have believed you, but in fact, the walls give a very warm feeling. I think it's a very German house. My mother's best friend from her college days was German, and she lived in a house that her parents had built. It was all dark wood and yellow colored walls, and it was very cozy and solid. And this house feels very cozy and solid.

HSFF: Do you know anything about this huge sky light here in the living room?

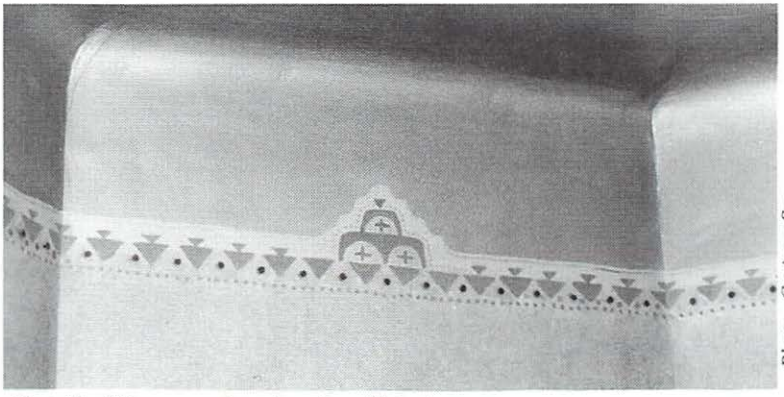


Photo Corinne Sze

Detail of Baumann's painted wall design

Anne: Each individual pane of glass comes out for cleaning. There's a little crawl space between the ceiling and the roof. On the plaza, there are a number of buildings that have the same kind of external skylight. This room has no light except through the dining room. It has no windows and part of what makes this room is the skylight.

HSFF: What are those nails for all around the edge of the ceiling?

Anne: All those nails are evenly spaced and they all protrude evenly. This was done so that one can hang anything easily and anywhere in the room. They were made part of the design, but they are extremely practical. I assume this room must have been Gustave Baumann's gallery.

HSFF: Have people who have visited the house told you stories about coming here?

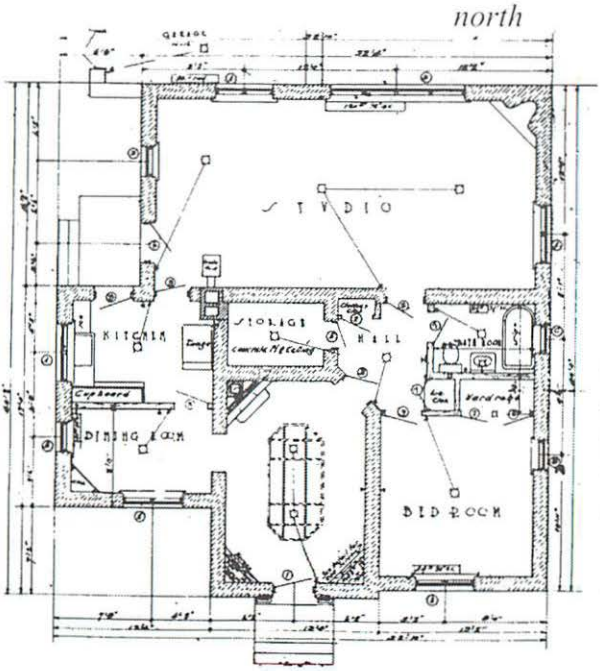
Anne: One of my coworkers told me she had lived across the street at one time. She and the other little kids in the neighborhood would come here for the puppet shows. Gustave Baumann made most of his puppets and wrote all his own scripts. When I first came here, there were little staples all around the exterior of the house. That's where Chinese lanterns were hung when the Baumanns had their parties. They aren't there any more because the house has been replastered. The lanterns must have evoked such a marvelous sense of leisurely life, and the pleasures that the artists had when they weren't working. Somehow, this seems to be the whole notion of old Santa Fe. During the 1930s, people like Katharine Hepburn and Cary Grant came to visit across the street from time to time. It was just a very neighborly situation. No cars. No walls. I don't know if Jane Baumann had a maid, but she had a liquor cabinet that was locked with a key.

Ann Baumann, the daughter, wrote me a note some time ago telling me that I was improperly identifying the hooks on the ceiling in the living room as hooks for marionettes. In fact, they were for the backdrops for the marionette plays. Then, a year or two later, she wrote me another note acknowledging that I had changed the story about the hooks and

thanking me for the change, and that I was now accurate. I thought that was very gracious. I just knew she felt that I was respecting the memory of her father. She's never been back to visit the house since she sold it. I think she's afraid that it would be very different and would somehow make her uncomfortable. She came out here to Santa Fe from California when they had the Baumann retrospective at the museum, but she never came to the house.

Ann Baumann told me that the walls were washed once a year with Ivory Snow, a very mild soap, and warm water. But I've never done it since I moved in because I'm afraid to do it.

HSFF: Thank you, Anne, for a most interesting interview.



Drawing by T. Charles Gaastra

Floor plan as laid out by Gustave Baumann

Preservation Q & A

Corinne P. Sze

With this edition of the Bulletin *we make available space for questions about historic preservation which may be suggested by the Foundation's work or, in the future, by our readers. To get things rolling, we offer a skeletal account of preservation history in the United States, and then try to answer a question suggested by the "Tudesqui" House research reported elsewhere in this issue.*

Historic preservation, as it is understood today, means the protection of the built as opposed to the natural environment. In the past 150 years, the scope of preservation has broadened from individual landmark properties of national significance to a much wider range of resources of local and state import. Today's preservationists worry about not only individual buildings and their associated open spaces, but also neighborhoods, structures other than buildings, objects, landscapes, and sites historic and prehistoric.

This idea of preserving the built environment began in the nineteenth century as a way of commemorating the major events and actors in the history of a still young republic, in effect turning individual landmarks into quasi-shrines to a common national heritage. In this spirit, the Tennessee Legislature in 1856 authorized the purchase of the Hermitage, US President Andrew Jackson's home. Two years later the Mount Vernon Ladies Association was chartered "to purchase, hold, and improve" 200 acres of Mount Vernon, George Washington's estate.

Many of these early efforts were the result of local or private initiatives. However, in the twentieth century the federal government's role grew, beginning with the Antiquities Act passed by Congress in 1906 to protect archaeological sites on federal land. Ten years later the National Park Service (NPS), newly established within the Department of the Interior, took over the administration of nine existing national monuments. From this beginning the NPS role in historic preservation has expanded to oversee the entire federal program.

The decade of the Great Depression saw major advances in preservation and a broadening of NPS jurisdiction. On the local level, the first historic district was established in Charleston, South Carolina, in 1931. In 1933, the historic concerns of other federal agencies, such as War Department battlefields, were transferred to the National Park Service. In the same year, the Historic American Buildings Survey, a program of documentation by photographs and measured drawings, was begun by the NPS, the American Institute of Architects, and the Library of Congress. Two years later Congress passed the Historic Sites and Buildings Act, which directed the Secretary of the Interior to do research, acquire properties, restore buildings, erect markers, and develop educational programs.

In 1949 the National Trust for Historic Preservation was chartered by Congress as a government-allied, private, nonprofit entity modeled on the British National Trust. Supported by a combination of private donations and Congressional appropriations, the Trust was to acquire and maintain historic properties and provide education about preservation. In its private capacity, the Trust would be able to respond more quickly to specific preservation issues than government. Not coincidentally, in broad outline this is the charge of the Historic Santa Fe Foundation, which was incorporated in 1961 (with assistance from the National Trust) as a nonprofit, educational organization that could acquire properties for preservation and promote preservation through education, and in these capacities, could respond more quickly than government.

Like the 1930s, the 1960s was a decade that included social upheaval and national uncertainty. It was also a period of renewed federal effort in preservation. The Historic Landmarks program was begun by NPS in 1960. Historic preservation formally became an area of academic endeavor when Columbia University inaugurated the first graduate program in the subject in 1964.

Most significantly, the National Historic Preservation Act of 1966 created the National Register of Historic Places and the Advisory Council on Historic Preservation. This legislation outlined a consultation process that requires federally funded or licensed undertakings to consider the

potential impact of projects on National Register listed or eligible resources. For the first time limits were placed on the federal government's impact on historic property. It is often not understood, however, that listing in the Registers does not restrict the private treatment of property minus government assistance.

The Act authorized matching grants-in-aid for historic preservation to the states and to the National Trust for Historic Preservation, providing funds for the first time for the rehabilitation of historic resources. Also as a result of this legislation, the governor of each state was asked to appoint a State Liaison Officer (now the State Historic Preservation Officer or SHPO) to coordinate state preservation activities. Ultimately a national framework of standards was created which today guides the documentation, registering, and rehabilitation of historic properties. In 1969 the New Mexico Cultural Properties Act was passed by the state legislature.

In 1976 economic interests merged with preservation as never before when the Tax Reform Act provided federal incentives for the rehabilitation of income-producing property certified historic by the Secretary of the Interior. These incentives were increased by the 1981 Economic Recovery Tax Act and reduced but not eliminated by the Tax Reform Act of 1986. Meanwhile, in 1984, the New Mexico legislature introduced its own system of state tax credits, which include both income-producing and non-income-producing properties that are listed on the State Register of Cultural Properties. (Information on current state and federal rehabilitation tax credits can be obtained from the State Historic Preservation Division of the Office of Cultural Affairs and can be discussed in a future column.)

Santa Fe's first historic district was created in 1957 under a local ordinance that mandated the use of historic styles in remodeling and new construction within its boundaries. The Historic Santa Fe Foundation was founded and its plaquing program inaugurated in 1961, before the criteria of the State and National Registers were adopted. Today the Foundation generally follows these standards.

An excellent source of information on the historic preservation movement in the United States is the revised edition of William J. Murtagh's book, *Keeping Time: The History and Theory of Preservation in America* (New York: John Wiley & Sons, Inc., 1997). Murtagh served as the first Keeper of the National Register of Historic Places and initiated preservation programs at several universities. In 1961, as vice-president of the National Trust for Historic Preservation, he spoke in Santa Fe on the importance of preservation at the time when the Trust was assisting in the founding of the HSFF.

Q: How do historic properties get their names?

Properties are commonly known by various names at different times as the result of varying associations. For example, a residence can be identified by its most recent or its most prominent occupant, its architect, or some prominent feature. An example of the latter is the "pink house" at 334 Garcia Street, so called for the distinctive color of its exterior walls.

In preservation, a historic name is chosen which best reflects the property's history and its era of significance, which is generally earlier than 50 years. (The evolving concept of significance in preservation will be discussed in more detail in a future column.) In the case of a residence, the historic name might be that of the person who was responsible for building the house or brought it to its present (and historic) appearance. If a building has been altered to the extent that it no longer conveys historic associations, it would not be eligible for designation, regardless of significance.

Thus, to return to the example of the "pink house," its historic name is the Frank Leonard Smith House for the young man whose financial circumstances in 1920 permitted him to hire the most prominent architect of the period, Isaac Hamilton Rapp, to design the residence. Although Smith died young and is hardly known today, he was responsible for the creation of the home, which when listed remained essentially as Rapp designed it.

A good deal of the significance of the "pink house" derives from its Rapp design. He did few residences in Santa Fe and is better known for prominent early public buildings that established the viability the "Santa Fe Style." Examples of his work include the Gross, Kelly Warehouse in the railroad yard (1913), the Museum of Fine Arts (1917), and La Fonda (as built in 1920). Nevertheless, buildings are generally not named for architects unless there is some special connection, as in the case of an architect's home or office.

The naming of the "Roque Tudesqui" House owned by the HSFF presents special problems. The name was given in the 1960s before today's criteria for naming properties were established. It was chosen because it was thought that Tudesqui had owned the property in the 1840s. However, recent research has shown that, although he owned the property immediately to the west (also named for Tudesqui), there is no conclusive evidence that he owned the Foundation property.

Even without this difficulty, by today's standards neither building would be named for Tudesqui because the features which give the house its historic character date from the Territorial period, after Tudesqui no longer owned even the property next door. Nevertheless, it has not been possible to determine who among the many Territorial owners of the property was responsible for the building's appearance. Therefore, it has been decided, for the time being, not to exchange a name now so closely identified with the building, for another that could not be conclusively defended. (See accompanying article.) Quotation marks, off-setting the name, are used to suggest the problem.

Comments and questions are most welcome. Contact Corinne Sze (983-5605) or the HSFF office (983-2567). Ideas in writing may be sent to Corinne at the Foundation, PO Box 2535, Santa Fe, New Mexico, 87504-2535.

CORINNE SZE

Ruth Holmes, Publications Chair

Each Bulletin highlights an individual associated with the HSFF, giving that person's particular occupation, expertise or contribution to the Foundation. The following article is based on an interview with historian and honorary Board member Corinne Sze, whose research activities, although essential to the basic objectives of the Foundation, may be explained here to some of our readers for the first time.



Photo Hope Curtis

Corinne Sze

A conversation with Corinne Sze is like looking up a word in the dictionary, or eating potato chips: you can't stop at just one (subject, word, chip)—a process begins, thoughts and enthusiasms carry over into further discoveries, successive topics, more ideas.

Dr. Sze came to New Mexico in 1974, with a background which included degrees from Wellesley (Greek) and Yale (classics), as well as intensive summer courses (architecture, archaeology) in Rome and Athens. She taught the classics in various Eastern secondary and post-secondary schools. Upon her arrival in the Southwest, she made a conscious move to switch from the classics and the classroom to pursuing a vocation with strong local relevance. She sought a more hands-on kind of experience, yet one which would still require resolution and solving problems—an area in which she has always felt confident.

Her objective was to use an interesting combination of skills, relating the tangible evidence of "how people live" (as she puts it) with the "creative substance." Her goal is the layering of solid research to form foundations from which factual evidence can be ascertained. Sze has been able to realize this endeavor in a number of ways, perhaps most obviously evident in the name chosen for the company she founded in 1982: Research Services of Santa Fe.

Certainly the nominations written for the National Register of Historic Places and for the New Mexico State Register of Cultural Properties have been highlights in her career, along with the work as project historian for the Santa Fe Historic District resurvey. The City of Santa Fe honored Sze with recognition of her "involvement in producing the 1988 Historic Neighborhood Study; a document that achieves the highest standard of excellence." She is also justifiably proud of a 1993 State of New Mexico Heritage Preservation Award for "Distinguished Research and Publication in New Mexico History."

But it is reference to her 13-year association as chief researcher for the HSFF which produces her most enthusiastic responses. The bronze plaque acknowledging a site or building has been researched and is worthy of preservation is only awarded after detailed documentation, archival study and approval by the Board. Sze is active in each of these important steps.

When asked what experience is necessary to join her small committee in carrying out this important research, her answer was "persistence, patience, a rigorous mind and the ability to handle uncertainty until you can figure things out. It is learning to juggle possibilities, not jumping to conclusions or accepting the first answer as the only answer."

Sze makes it sound like detective work—sleuthing—and to this comparison she agrees. In fact, one of the things she appreciates most about the work is a combination of connecting archival "clues" with the tangible evidence of the building. "When you run into anomalies," she advises, "remember, there's always a reason."

As to why Sze feels such work is rewarding, she cites the satisfaction of working on a site, then years later seeing it still standing, still viable, because of the effort made to help salvage it. "Somehow you know things would be poorer without the maintenance of that physical site. It really makes you feel part of the community."

Sze finds it fascinating to solve a problem, then see the result generate some effect in the community, get smaller neighborhood groups energized, and, withal, make some connection and commitment to the past.

Oral history and personal interviews often become part of the process. Lest readers gain the impression this is primarily a solitary occupation, Sze recounts stories to prove otherwise. Her work has taken her all over the state. A favorite assignment was to document the cemetery at Dawson, a typical small early 20th century company coal town, where she was invited to a semi-annual Labor Day picnic reunion to record reminiscences with the relatives of the original miners.

Sze's process for initiating work on a project usually begins with "no assumptions." What is "thought to be known" is acknowledged, but then follows a deliberate attempt to "forget it all, at least for the moment." Next comes determining the previous owners and related information, analyses of available facts, a double check for problems, viewing and reviewing historic maps, court house records (chain of title, abstracts), correspondence, photographs and newspaper accounts. Sze plays upon Thoreau's famous "simplify, simplify, simplify" but changes her mantra to "verify, verify, verify."

When asked if she would have a similar occupation if she lived elsewhere, her answer was a typically straightforward "I would hope so. But I find it particularly interesting in Santa Fe because nothing can be taken for granted; everything needs confirmation. For instance, recently-made adobe walls are deliberately constructed to 'look' old, as though they have been laid for generations. That's all part of the challenge. Always keep in mind 'things are seldom what they seem.' It all has to do with people's lives."

SANTA FE'S ACEQUIA MADRE

Eleanor Bové, Board member

Imagine Santa Fe in 1914 when the Hydrographic Study lists 38 working acequias. People tended their gardens and fields, watering the asparagus and rhubarb on the east side, growing corn, cantaloupe and wheat down in Agua Fria. The citizens were dependent on these acequias for delivery of water and thereby sustaining their life.

This rural scene started to change as modern ways were introduced and these vital irrigation ditches all but disappeared at the end of World War II. With little interest in farming and better paying jobs available, many fields became fallow and eventually were turned into housing tracts. People left their crops and became familiar with the supermarkets. The local water company grew and built some large dams and reservoirs, thus drying up many ditches. Through all this, four acequias remained in use. Their associations, political subdivisions in the State of New Mexico, continued the traditions of electing officers, cleaning and preparing the waterway for spring runoff and planting their remaining gardens and fields.

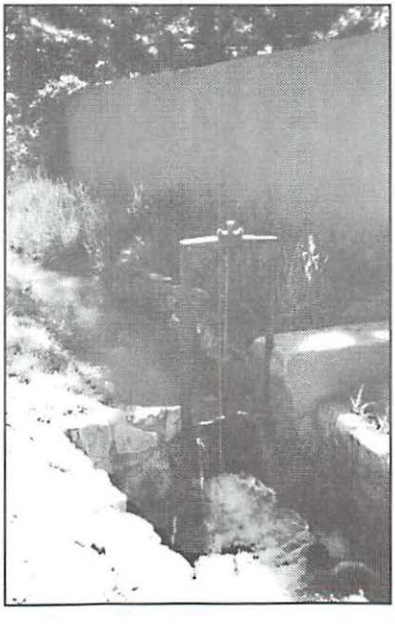
The Acequia Madre is the oldest of these ditches. With Herman Montoya as Mayordomo, she still delivers water through six miles of urban city to twenty-two *parcientes*. The Acequia de Muralla is 3/5 of a mile long. Martin Kuziel is the boss of this ditch which serves the north side of the Santa Fe River. East is the Acequia Cerro Gordo. Booker Kelly oversees this ditch, which is presently a half mile long and is in the process of having the last mile restored, complete with a *canoa* crossing the arroyo. The Acequia Llano has been quietly serving the south side of upper Canyon Road under the guidance of Leonard Valdes.

The older ditches, Acequia Madre and Acequia de Muralla, are protected by the ancient ditch laws that prevent anyone from moving or blocking the water from its course. Even at close to 100 years, the Acequia Cerro Gordo and the Acequia Llano are too young to be covered by these laws.

The ditches in Santa Fe are both strong and yet endangered. The associations continue to anticipate water and are able to repair and maintain them with the help of some die-hard, overworked volunteers, who every April come out with rake and shovel to clean and repair these venerable old ladies of Santa Fe. At the same time, every year brings more encroachment and assaults to their rights of way and a waning interest from a younger generation.

The acequias will struggle but these wonders of engineering and fortitude will prevail and continue to add to our quality of life.





The ditch at Acequia Madre and Camino Don Miguel with water flowing through a head gate. One of three HSFF plaques, which mark the course of this historic acequia, *is seen on the right side of the upper photo.*

A STUDY IN PERSEVERANCE or "THE ACEQUIA MADRE HAS MORE POWER THAN THE PRESIDENT OF THE UNITED STATES." (Ignacio Moya, Mayordomo, 1961-1982)

Phillip J. Bové, Commissioner, Acequia Madre de Santa Fe

Presented before Jémez *Y Sangre Water Planning Council Forum sponsored by Judy Stevens, Santa Fe Land Use Resource Center, Acequias and traditional villages, "Protecting things we cannot bear to lose." August 9, 1999*

She waits in the place we have prepared for her with optimism and hope that she may once again nourish us, refresh us, babble love stories to us. Despite the rejections she has suffered through some ignorance and disrespect she stands ready to deliver all that we need for our comfort. Some toss garbage at her, hit her with their cars and try to drown her with fast running mud and rock-filled torrents. Others clean her, patch her sides, comb her grassy hair so that she may rest and be ready for the next assault. How long can she hold out? So far it's been nearly 400 years. This is how the Acequia Madre has taught us patience and perseverance.

The priority date for the Acequia Madre is "time immemorial and prior to 1680." Because of its age, the Acequia Madre is protected by the Ancient Acequias Law which prohibits any change to the course of any acequia that was in use prior to July 20, 1851. Some of the honors bestowed on this beloved ditch in the last thirty years are:

The New Mexico State Register of Cultural Properties (1970)
The National Register of Historic Places (1973)
"Worthy of Preservation" Plaque by the Historic Santa Fe Foundation (1989)
State of New Mexico Heritage Preservation Award (1992)
City of Santa Fe Historic Landmark (1996)

But as some praise her, others will exploit her. We must keep steadfastly to our course of protecting the acequia through over six miles of urban development. Not a week goes by that we are not meeting with city staff or developers working out details concerning the acequia in future projects or trying to correct damage done by the unscrupulous or city trespass of various types. Our most serious maintenance nightmare continues to be the amount of storm water the system has been subjected to carry due to poor drainage planning by the city.

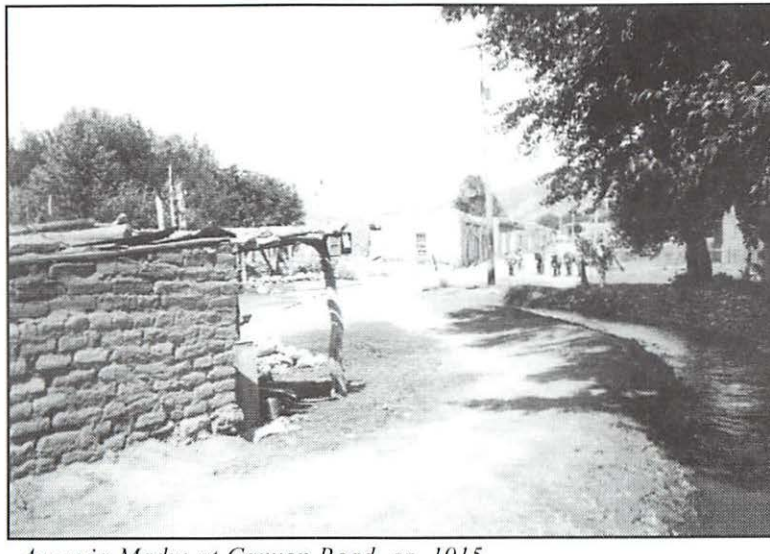


Photo T. Harmon Parkurst MNM 14107

Acequia Madre at Canyon Road ca. 1915

We can roll up our sleeves and fix most obstructions to our delivery of water, but what happens when the very irrigation water is threatened? The first impoundment of river water was when Stone Dam was built in 1880-1881. The effects of this dam were felt by the downstream users almost instantly. During the drought of 1884-1885, Fransisco Gonzales y Chaves and Albino Ortega, mayordomo of the Acequia Analco, an ancient lateral off of the Acequia Madre, caused water to be released into the Santa Fe River from these works and into the acequias by order of Justice of the Peace Eustaquio Padilla.

Later the Justice of the Peace was prohibited from issuing orders against the Santa Fe Water and Improvement Company by an Absolute Writ of Prohibition issued by the Chief Justice of the Supreme Court of New Mexico in 1886. This may have been the first indication that the water plan, if any, had not taken into consideration the existing water rights of downstream users.

Stone Dam was replaced by Two Mile Dam in 1894. Less water left for the acequias. Granite Point Dam was completed in 1926. It left even less water for the acequias. Nichols Dam built in 1943 reduced the flow of water to a trickle, often in the spring.

In 1947, Granite Dam was renamed McClure Dan and the total storage capacity for all three dams was raised to 4,121 acre feet, an increase of over 250 percent. With this large addition to the storage capacity of the water company, the year round flow of the river was essentially stopped. There was no provision for keeping at least a minimum flow in the river for downstream users with prior rights. There is little or no record of public input on any of the dams that have been built on the Santa Fe River except through legal action, and this was generally after the fact.

In the years between 1948 and 1990, numerous calls were made on the Public Service Company of New Mexico (PNM) and later to the Sangre de Cristo Water Company, to release water to the Acequia Madre, but to no avail. PNM held the position that they had acquired all Santa Fe acequia water rights under their permit from the State Engineer.

In 1975, the Santa Fe District Court issued an order directing the State Engineer to make a hydrographic survey of all claims to the use of waters of the Santa Fe River stream system. This action is commonly known as Anaya vs. PNM. This study is the basis of the Santa Fe River adjudication which is still ongoing. Offers of judgment were made to over 20 of the remaining users on the Acequia Madre. PNM still refused to recognize those rights and would not release water. This is when having already learned about persistence, the acequia would now start teaching us about litigation.

In 1989, the director of the Sangre de Cristo Water Company called a meeting of the Santa Fe acequias and informed us that they were going to make application to the State Engineer for a permit to allow them to divert spring run off directly from the river into the water distribution system when the reservoirs were full. He graciously told us that they would leave a minimum of 3 cubic feet per second (CFS) in the river for downstream users, inadvertently recognizing the rights of others. We protested. Everyone protested. The State Engineer denied the application in February 1990.

In March 1990, the Acequia Cerro Gordo and the Acequia Madre associations went to court and asked for interim relief because the adjudication had gone on for 15 years and there was no end in sight. On June 22, 1990, the Court found for the acequias, saying that the acequias indeed had prior rights and surely would prevail in the final adjudication. The following are excerpts from Judge Art Encinias' court statements, where he eloquently articulates our concerns today for our culture, customs, and traditions we cannot bear to lose.

"As our state Constitution recognized, water is a public resource and treated by our law very differently from ordinary property rights. In my view, a water right, if lost by abandonment or forfeiture, returns to the public; there is no statutory scheme for basic logic to allow a public resource to pass to another party by prescription. The so-called equitable defenses are not, in my view, available to PNM because PNM enters into the action with unclean hands.

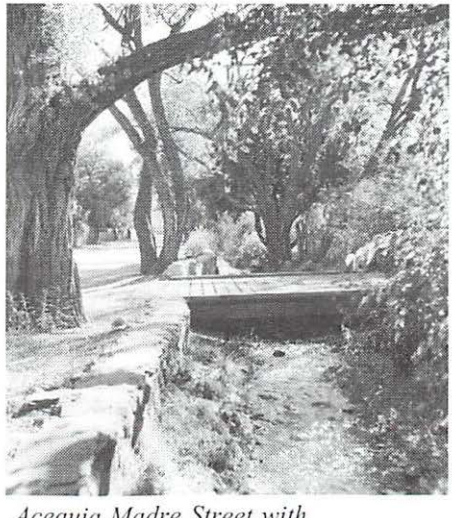


Photo Tony Perry

Acequia Madre Street with the ditch water running 1966

"Since at least 1946, PNM has arrogated to itself an "expanding" right – heretofore unknown in the law – in all of the surface waters of the Santa Fe River, effectively muscling out all downstream users. This conduct is based on a contrived 'grant' of a 'paramount' right in an ancient document which says nothing of the kind.

"Luckily, water rights are hardier than PNM imagines and it is plain to me that the members of the Acequias have easily established their entitlement to the water they claim.

"More disturbing are the social questions raised by this dispute. The urbanized nature of Santa Fe, the virtual disappearance of commercial agriculture in the area and the rise of public utilities as the most common source of water, tends to trivialize important water rights. I understand that these rights may, in PNM's eyes, amount to little more than museum pieces or curious anachronisms but reports of the death of the acequias in Santa Fe are greatly exaggerated – as the State Engineer has recognized.

"I believe that the preservation of these water rights is important to the vitality of a culture over three centuries old. The people, the land and the water are intricately bound together and will be until Santa Fe is entirely paved over. It is this culture which is our greatest pride and not without considerable value, though not measurable directly in dollars."

This decision was upheld through two appeals and at a total cost of $52,000 in legal fees. A stipulated operating agreement, for the delivery of irrigation water, between the acequias and PNM, was reached in 1991.

In 1996, the City of Santa Fe entered into a Partial Final Inter Se Decree, that confirmed and adjudicated that the acequias were senior in priority to water rights of the city.

Almost all of the problems of the Acequia Madre could have been avoided if there had been planning that actively involved the acequia.

Even during the times of private ownership of the water system, the city could have been more pro-active in making sure that downstream users with prior rights to the water were being included in planning. The franchise stated that the water rights of others were not to be infringed upon. Public welfare may not be served as well when the water utility is in the hands of a for-profit company.

Planning of many types would have made the Acequia Madre's situation much easier. Storm water management certainly is part of the big picture in a regional water plan as is waste water planning. Master plans will affect the regional water plan and vice versa. Of course, none of this planning is worth the paper it is printed on unless the plans are properly implemented.

The planning process must require that the rights, customs and traditions of others be respected and appreciated. Failure to do these things will ultimately result in the failure of the regional water plan.



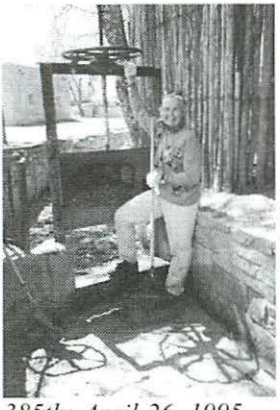
Photo Patrick French

Acequia Madre headgate with majordomo

TAR'EA

Ruth Holmes, Volunteer ditch cleaner

Tar'ea: Work, job, special assignment, homework, responsibility for section of the ditch marked off by the Majordomo for a person to clean.



Courtesy Ruth Holmes

385th: April 26, 1995

For almost 389 Aprils, the Majordomo of Santa Fe's Acequia Madre has sent out the call to *vicenos* to clean the Mother Ditch. For the last fifteen of those Aprils, I have responded. It is my favorite day of the year. With work gloves, shovel and rake, I join perhaps thirty other participants – workers, yes, - but I say "participants" because I do feel we are enacting something; staging an event that must be put into a collective memory bank, like the unchanging Indian dances at the pueblos, or the singing of "*Vamos Todos a Belen*" at Christmas.

I work in the ditch, removing leaves, beer bottles, other debris of the previous year, and an epiphany occurs. Yes, we sweat, earn blisters, curse the dog dung, but an epiphany, nonetheless. I am grateful for the exercise, the special closeness to my neighbors, there at my elbow or at the end of my rake, and for the beautiful spring day. And yes, it is always a beautiful day, even though one year it snowed eight inches. God must have made a mistake – surely not *Majordomo* Moya!

I reflect on the people who for those almost 400 years before me have done this same labor. I feel their presence and encouragement. They knew, in their time, that I would be here today. And I think, too, of the people who will be working here 400 years from now, for exactly the same reason. My confidence, my pleasure, my belief in the importance of this participation, will call them forward, when their *tar'ea* comes.

Historic Neighborhood Association

John Pen LaFarge

Pen LaFarge, son of novelist Oliver LaFarge, is a life-long resident of Santa Fe, current Board member of the Historic Neighborhood Association and past Board member of the Historic Santa Fe Foundation. He is a historian, presently working on a book of oral histories covering the early days of the 20th century in Santa Fe. He brings his own inimitable style to his writings.

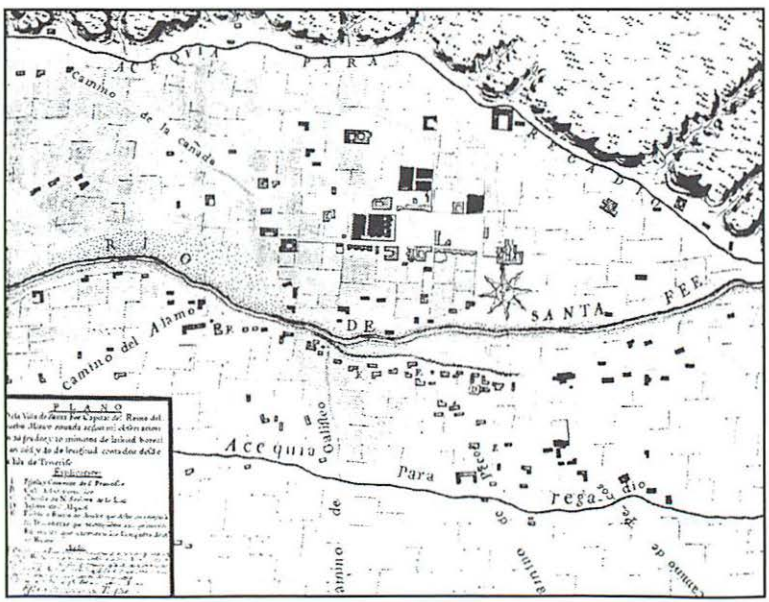
The Historic Neighborhood Association was formed in the late 1970s as the result of an unexpected attack on the area's integrity, look and character. It seems in the early Sixties the Santa Fe City Council decided the City Different had need of a coherent set of zoning ordinances. To create such an entity the city hired a Denver firm, which came down from Colorado to study the local situation. This completed zoning plan included the aesthetic implication that one day our Santa Fe would want to grow up to become a big city with proper buildings and housing. At that point, we would, among other things, get rid of the mud huts which characterized so much of our architecture. These would be replaced with real buildings of presence and solidity, such as one finds in real cities, such as Denver or Chicago. As a consequence, the plan called for the Eastside to be zoned for 21 three-story dwelling/units per acre. Typical for old Santa Fe, no one paid any attention to all this genius and in time it was almost forgotten.

However, over a decade later, an extremely dense development of three-story buildings on the Eastside was proposed. The surrounding neighborhood was shocked, and told the city such density simply would not be tolerated. It was at this point the underlying zoning ordinance (Arts and Crafts, and Residential zoning regulations) was re-discovered.

The Eastside neighborhood alerted itself, quickly recovered and formed the city's first neighborhood association. Naturally, its initial order of business was to block the proposed development and then to re-zone the entire neighborhood.

Although Tudesqui did sell the neighboring tract in 1841, the attribution of the HSFF property to Tudesqui can be sustained only by supposition. However, among the many known owners of the property, none stands out as someone whom the house, as it now exists, would best represent. Therefore until further evidence suggests an appropriate name, quotation marks have been placed around "Tudesqui" when referring to the HSFF-owned property to suggest the dubious nature of the attribution. (For a discussion of naming historic properties, see "Preservation Q & A" later in this issue.)

Nevertheless, the historical interest of the property is unassailable. It is situated in the oldest and best preserved section of the Barrio de Analco, which dates from the early seventeenth-century Spanish settlement of Santa Fe and may predate the ca. 1610 establishment of the Plaza north of the Santa Fe River. The Barrio de Analco is thus one of the oldest residential neighborhoods of European origin in the United States.



Urrutia map of Santa Fe (ca. 1766)

HSFF Mission
To own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.

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_____**I would like to volunteer.**

Images are from City of Santa Fe staff's site visit at 129 E de Vargas September 10, 2026 at approximately 8:30am during the initial site visit. Images were taken by senior planner, Lauren Vagts, who was assigned to the case August 28, 2026 following the applicant's submittal.



Figures 1 and 2. Replacement sconces on south elevation, partial view of repainted trim.



Figure 3. Replacement railing and decking, north elevation. Partial view of painted stucco under portal.



Figure 4. Detail of replacement decking and siding.



Figure 5. Northwest elevation showing grading, replacement railings, and repainting of wooden fenestration.



Figure 6. North elevation showing regrading and ground disturbance for newly installed stairs.



Figure 7. North elevation. Replacement of historic railings and stairs.



Figure 8. Gate installation within historic yardwall separating 129 and 135 E de Vargas Street, north elevation.



Figure 9. River rock removed from historic yardwall set in the northeast corner of the parking lot.

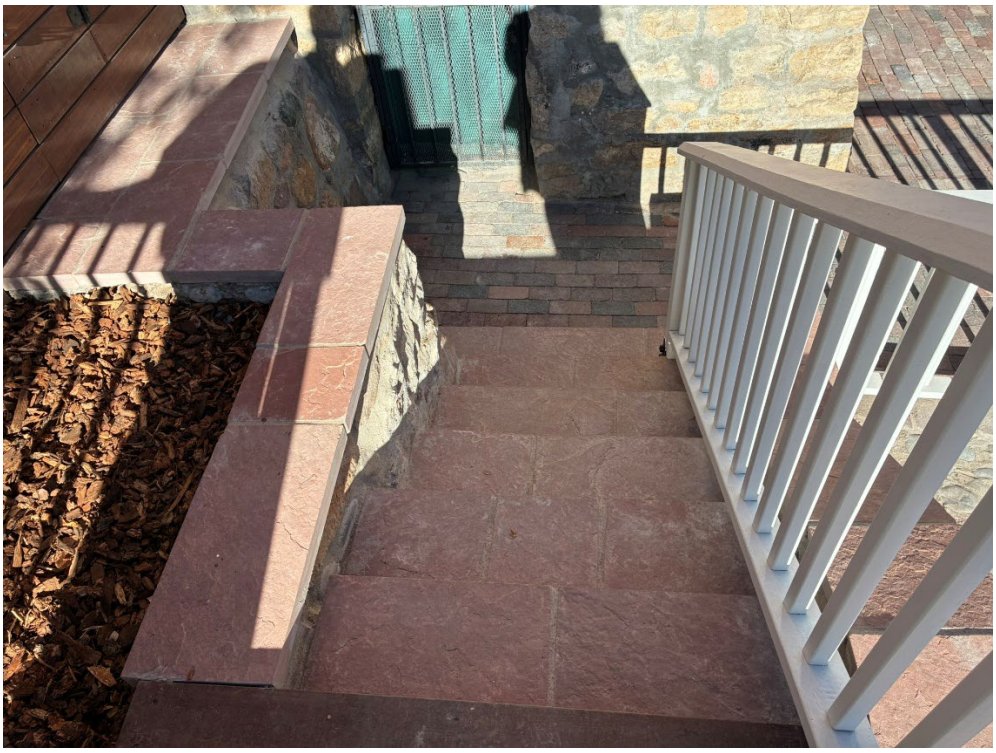


Figure 10. Newly installed stone pavers, north elevation.



Figure 11. Stairs and railings installed on north elevation.



Figure 12. New stairs and railings installed on north elevation.



Figure 13. North stair foundation, looking east.



Figure 14. Wood cladding replacement, north elevation.



Figures 16-19. Replacement sconces, north elevation showing painted trim and stucco.



Figures 20 and 21. Decking and railing replacement with historic support columns.



Figure 22. Replacement railings and wood flooring where historic brick pavers were in place.