Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:
616 Acequia Madre Garage
(previously identified as 616 Acequia Madre or the Acequia Madre House Garage and Keeper's Quarters)

2. Location:
~ Santa Fe, New Mexico
~ Downtown & Eastside Historic District – City of Santa Fe
~ Camino Del Month Sol National Historic District

3. Local Reference Number:
051600019 - Garage

4. County
Santa Fe

5. Property Type:
_X_Building ___Structure
___Site ___Object

6. Date of Survey:
02/09/2026

7. Previous Survey Date(s):
06/06/1983 HCPI
08/14/1991 HCPI
03/14/1998 National Register District Nom.
___No previous survey

8. Name of Project:
616 Acequia Madre Garage Updated HCPI for HDRB status review

9. UTM
Zone: 13S
Easting: 415742
Northing: 3948775

Photo:



View of: Front (North) Façade

10. Photo Information **Negative Location:** DIGITAL FILES
Roll #:_____ **Frame #:**_____

11. Brief Description of the Property:
Territorial style building with Pueblo Revival portal elements constructed of adobe and frame which contains a small, two-car garage, separate single car garage/workshop, and an adjoining L-shaped apartment (old keeper's residence) nestled between the garages and on the south side of the building. Garage doors are hinged. This is a companion building to the main house located on the same lot.

(see continuation sheets)

12. Who uses the property?
Garage & Caretaker/Guest House for Michael and Rebecca Jusbasche.

13. Construction Date:
Date: 1926/27 **_X_Known** **___Estimated** **Source:** 1927 dated Christmas Card in Fenyes-Curtin Family Archives

14. Setting:
___Suburban ___Rural ___Village ___Town _X_Urban **If Urban:___Commercial ___Industrial _X_Residential ___Public**

15. Relationship to Surroundings: **_X_Similar** **_X_Dissimilar**

Comments: The property is an intact 1920s era estate with acreage, which makes it unique, as the surrounding neighborhood is densely packed with homes. The residential buildings on the property are consistent with the neighboorhood's building typology. The building is of similar style and construction as the main house.

HCPI Base Form (FORM 1) *(Continued from other side)*

16. Additional Perspective: **(Photos, drawing, footprint, etc., indicate north arrow when possible)**



Rear (South) Façade; West Side

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

Barbara J Felix, AIA
Woven Architecture
1114 Hickox St. , Suite A
Santa Fe, NM 87505
E: barbara@wovenarchitecture.com
C: 505-49-9710

18. Owner (if known) and other knowledgeable people:

Owner:
Jusbasche Investments, LTD.
1100 Louisiana St., Suite 3160
Houston, TX 77002-5218

19. Is Property Endangered? **__ Unknown _X_ No __Yes How?**

20. Significance to Current Community: **__Unknown ___ None _X__Low ___ Moderate ___ High**

Describe: Companion building to 616 Acequia Madre House (previously known as the Acequia Madre House or Paloheimo / Curtin House).

21. Other Significance or Information of Interest: **(such as historical, legendary, structural, former ownership, etc.)**

- ~ Refer to Separate HCPI #051600019 - Garage (614 Acequia Madre House; address was updated in City 2025 to 616 Acequia Madre to match the property address)
- ~ Significant persons – Eva Scott Fényes, Leonora Scott Muse Curtin, Leonora Frances Curtin Paloheimo

22. National or State Register:

Is this property individually listed on a historic register? ___ Unknown _X_ No ___Yes
If yes: ___State ___ National

If 'no' or unknown, do you think this property is eligible for listing? _X_ No ___Yes

Why? While building has clear connections with several significant historical persons and themes through association as a companion building to the Acequia Madre House and thus may qualify under Criteria B; architecturally it does not represent the work of a master. As a garage it does not necessarily possess high artistic or architectural value (as evidenced by the porch on the south side), so it would not qualify for Criterion C. The building itself appears to hold little potential to yield significant information on history, so it would not be eligible under Criterion D.

The building's historic integrity in terms of location, design, setting, feeling, and association are all intact.

23. National or State Historic District:

Is this property in a historic district? ___ Unknown ___ No _X_ Yes
If yes: ___Contributing ___Non-contributing ___ Unknown

If 'yes', what is the name of the district? *Camino Del Monte Sol National Historic District*. Note: The main house is specifically called out in the nomination form as a representative contributing building; the garage is not mentioned. It is also located in the *Downtown and Eastside Santa Fe Historic District*; currently showing as not surveyed on the City's GIS system.

___State _X_ National

24. Supplemental Forms:

___ None _X_ HCPI Detail Form (FORM 2) _X_Continuation Sheets, # pages: _5_

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: ***Please complete HCPI FORM 1 before completing FORM 2***
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:
616 Acequia Madre Garage
(previously identified as 616 Acequia Madre or the Acequia Madre House Garage and Keeper's Quarters)

2. Location:
~ Santa Fe, New Mexico
~ Downtown & Eastside Historic District – City of Santa Fe
~ Camino Del Month Sol National Historic District

3. Local Reference Number:
051600019 - Garage

4. County
Santa Fe

5. Date of Survey:
02/09/2026

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_X_ Adobe _X_ Brick __ Composition __ Concrete: Block
__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated
__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar
Stone: __ Random Coursed __ Stone: River Rock __Stone: Rusticated __ Stone: Tabular
_X_ Stucco __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten
Wood: __ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle
__ Wood: Tongue and Groove ___ Other:

7. Number of Stories: __ N/A
Number: _X_ 1 __11/2 __ 2 __ 21/2 Other:_____

8. Foundation: __ N/A
_X_ Not visible __ None
_X_ At Grade __ Raised
Materials: __ Concrete __ Stone
Other: _____
Notes:

9. Roof: __ N/A
Shape: _X_ Flat __ Gabled __ Hipped __ Pyramidal __ Shed Other:
Pitch: _X_ None __ Low __ Medium __ Steep
Features: __ Eave _X_ Parapet
Materials: __ Asphalt __ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __ Metal: Corrugated
__ Metal: Standing Seam __ Metal: V- Crimp
__ Tile: Terra Cotta __ Wood: Shingle
Other: TPO (Thermoplastic Polyolefin)

10. Windows __ N/A

Operation	Material	Glazing	Number
North:			
Double-hung	Wood	1/1	2 (ganged)
Territorial Style simple pedimented trim at head			
West:			
Double-hung	Wood	1/1	2 (ganged)
Fixed	Wood	Single	1 (under porch)
No exposed lintel			
South:			
Casements	Wood	6 (2/3) vertical lites	6 sets of 2 windows
2 of these windows have horizontal security grilles over them.			
No exposed lintel			
East:			
Double-hung	Wood	3 vertical lites/1	3
No exposed lintel			

Notes:
All windows have concrete sills except the west window under the porch.
All windows have screens with white painted trim.

11. Doors __ N/A

Type	Style	Material	Number

North:
Front entry under portal: Single leaf wood panel type (5 panels, second from top is clear glazed). Door and trim painted white, typical of 1. Opening also has a multi-panel wooden screen door, painted white.

Garage doors on north are vertical plank type with zig-zag wood security grilles over clear partial lites. Doors and trim painted white, typical of 2 sets of 2 ganged doors. Stained wooden lintel exposed above.

Garage doors set back on workshop at east are veritcal plank style with diagonal bracing, and 1/2 lites with 8 lites (2/4). Doors and trim painted white, typical of 1 set of 2 ganged doors. Stained wooden lintel exposed above.

South:
Single leaf wood 5 panel wood door, painted white, at south. Typical of 1. Opening also has a multi-panel wooden screen door, painted white.

Single leaf wood 4 panel wood door with ½ lite, painted white, at south. Typical of 1.

Notes:

12. Chimneys (describe whether interior or exterior and material) 1 interior brick chimney at northeast corner	13. Porches __ N/A Type: _X_ Entry __ Partial-Width __ Full-Width __ Wrap **Notes:** The front entrance, on the north, has round wooden posts, hand-crafted corbels, wood decking, and exposed vigas resting on an exposed beam, with the interior walls under the portal is painted white. A rear porch, on the south, has 4x4 wood columns with a small tirm "capital," a rectilnear wood beam , round vigas with a fascia board, and wood decking.
14. Other Significant Features see continuation sheets	
15. Modifications: __ **No known modifications** **#1** Addition of one car garage on east. **Date:** 1927. **Known** X **Estimated**__ **#2** Addition of three rooms on southeast and northern porch. **Date:** 1927-1940. **Known**__ **Estimated** X **#3** Addition of shed roofed frame garden shed. **Date:** 1974-1978. **Known**__ **Estimated** X **Sources for all dates:** Archival Drawings, letters, receipts, photographs, construction typology	

HCPI Detail Form (FORM 2) *(Continued from other side)*

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	_X_ Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	_X_ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes: **Other: _X_ Old Santa Fe Style**

17. Documents Available and Their Locations

1912 King's Map, State Library of New Mexico; 1983 HCPI, SHPO; 1988 Camino del Monte Sol Historic District National Register Nomination MPDF, SHPO; 1991 HCPI, SHPO; April 28, 1994 The Fenyes-Curtin House Report by Corinne P. Sze, Ph.D., SHPO and Historic Santa Fe Foundation; Fenyes - Curtin - Paloheimo Family Archives at the Acequia Madre House; 2006 HCPI, SHPO

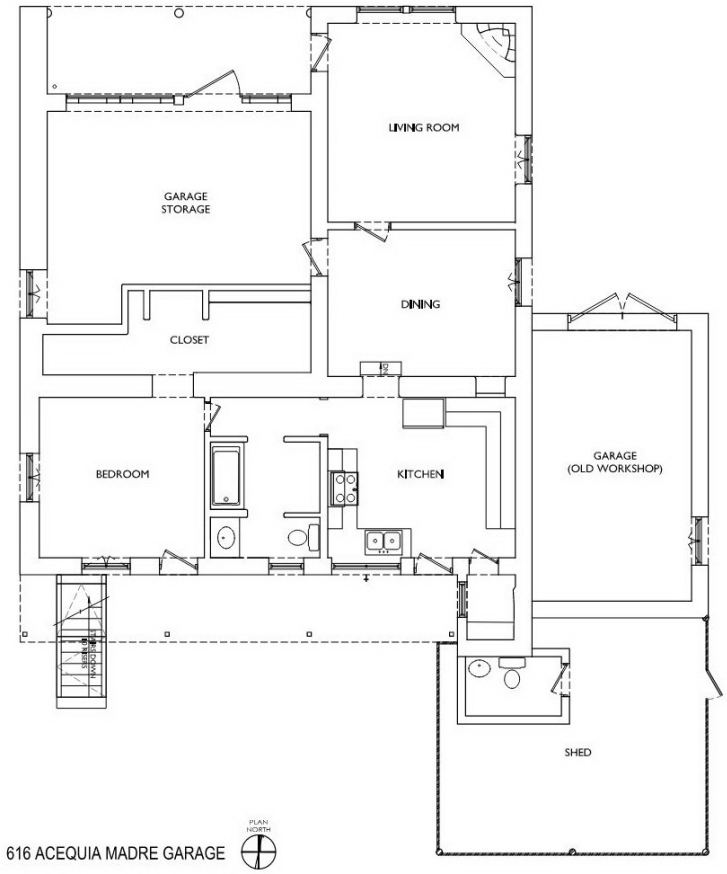
SITE:

18. Attached or Associated Properties

Refer to Separate "HCPI #051600019 – House" (614 Acequia Madre House; address was updated in 2025 to 616 Acequia Madre to match the property address)

Are associated properties eligible for listing? Yes, most likely, as part of an intact estate

19. Plan



(see continuation sheets)

Historic Cultural Properties Inventory (HCPI) Continuation Sheet
Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: HCPI No._____ District No._____		
1. Name of property: 616 Acequia Madre Garage (previously identified as 616 Acequia Madre or the Acequia Madre House Garage and Keeper's Quarters)	**2. Location:** ~ Santa Fe, New Mexico ~ Downtown & Eastside Historic District – City of Santa Fe ~ Camino Del Month Sol National Historic District	**3. Local Reference Number:** 051600019 - Garage
		4. County Santa Fe
		5. Date of Survey: 02/09/2026

(continued from HCPI Form 1, Page 1, Item 11)

The Old Santa Fe Style main garage and two rooms, a rectangular construction, were built in 1926. Additions were made of a single-car garage/workshop on the east in 1927. A CMU or pentile addition including south covered porch was added at an unknown date. A shed-type structure with wood-trellis panels was added sometime in the mid to late 1970s. The house features an inset Spanish-Pueblo Revival style entry portal that also covers the entrance of the original garage. That entrance has round wooden posts, corbels, exposed beams, exposed vigas, and the interior walls of the portal are painted white to reflect light into the space. The double leaf garage doors are vertical plank style, with partial glazed lites covered in zig-zag wood security bars. Doors are painted white and feature iron strap hardware. The main entrance door is a 5-panel wood door with the second highest panel being a transparent lite. This door also has a multi-lite wooden screen door. There is a four-layer cornice (coursing from top to bottom: stretcher, stretcher, header, stretcher) at the flat parapet above stuccoed adobe walls (on north façade and portions of east and west façades). Windows on the primary north facade are trimmed with a white-painted wood pediment and jamb trim resting on concrete sills. A brick interior fireplace sits on the northeast corner.

The main windows on the north are a pair of ganged 1/1 double-hung type. The side garage features similar detailing, with 4/2 top-lites in the double-leaf plank and diagonal-braced doors, this time (in a more Spanish-Pueblo Revival feel) bullnosed opening. Windows on the sidewalls are ganged 2/3 casements in bullnosed openings. One window on the east has severe deterioration of the header.

The rear addition has no brick coping, suggesting that it was built in a different period than the 1927 additional one car garage, though the finishes are similar and it appears the western elevations' window under the porch of the addition is reused. This window has horizontal metal security bars installed as well. A matching window on the 1927 single car garage, this time with a scrollwork security grille, implies that these windows may date from that time. The back porch has a shed roof resting on 4x4 chamfered wood posts that have a small trimmed "capitol" at the top. Within this space are vertical mullioned 3/3 double-hung windows, a wood panel exterior door with wooden screen door, a wood panel ½ lite door with transparent lites, and a 2/3 casement with metal security grille at the west. The extremely low flat parapet and condition of the canales is less than desirable at this location. A shed-roofed post-and-truss with trellis panels… and other hodge-podge… addition at the south of the structure is non-contributing and could be razed, however its strange diagonal screen doors may be from the 1930 sleeping porch addition converted to an office in 1974, and they might be salvageable. This implies that this addition was added after the 1974 remodel. Canales on this building are simple, and have no decoration, unlike their counterparts on the main house (the canale at the east side has been blocked).

A small pantry off the east end of the kitchen uses a salvaged 5-panel wood door, painted aqua/turquoise. The garage and homes' interior rooms feature stained exposed 9-11" vigas (running E-W), stained chamfered wood decking, and painted plaster walls. The double bay garage floor is painted concrete, while the main living quarters are stained wood (the smaller garage on the east has exposed adobe walls and a dirt floor). Interior openings are wood trimmed at the head and jambs, with trimmed square pediments. in the second room, a former door opening to the garage closed in subsequent additions has been turned into a nicho bookcase, though all its original trim remains. Interior doors are horizontal 5-panel wood type with older brass ball-style hinges and turns. All wood trim is painted white.

There are two short risers up into the kitchen, bathrooms, and bedroom addition, which is accessed via a doorway in a bullnosed opening. A small pantry off the east end of the kitchen uses a salvaged 5-panel wood door, painted white. The While the bedroom has some original elements, the kitchen, bathroom, and closets have all been redone with much more modern finishes, including VCT flooring, painted walls, and simple wood cabinets (there is no documentation on when this occurred). This south addition has exposed vigas that are much smaller in diameter, maybe 6 inches, and a chamfered wood deck. The thickness of walls in this space suggest this addition is framed on the interior and possibly may have pentile or CMU at the exterior (no selective demolition was done to confirm this).

The brick chimney has been abandoned and is covered with a terracotta tile.

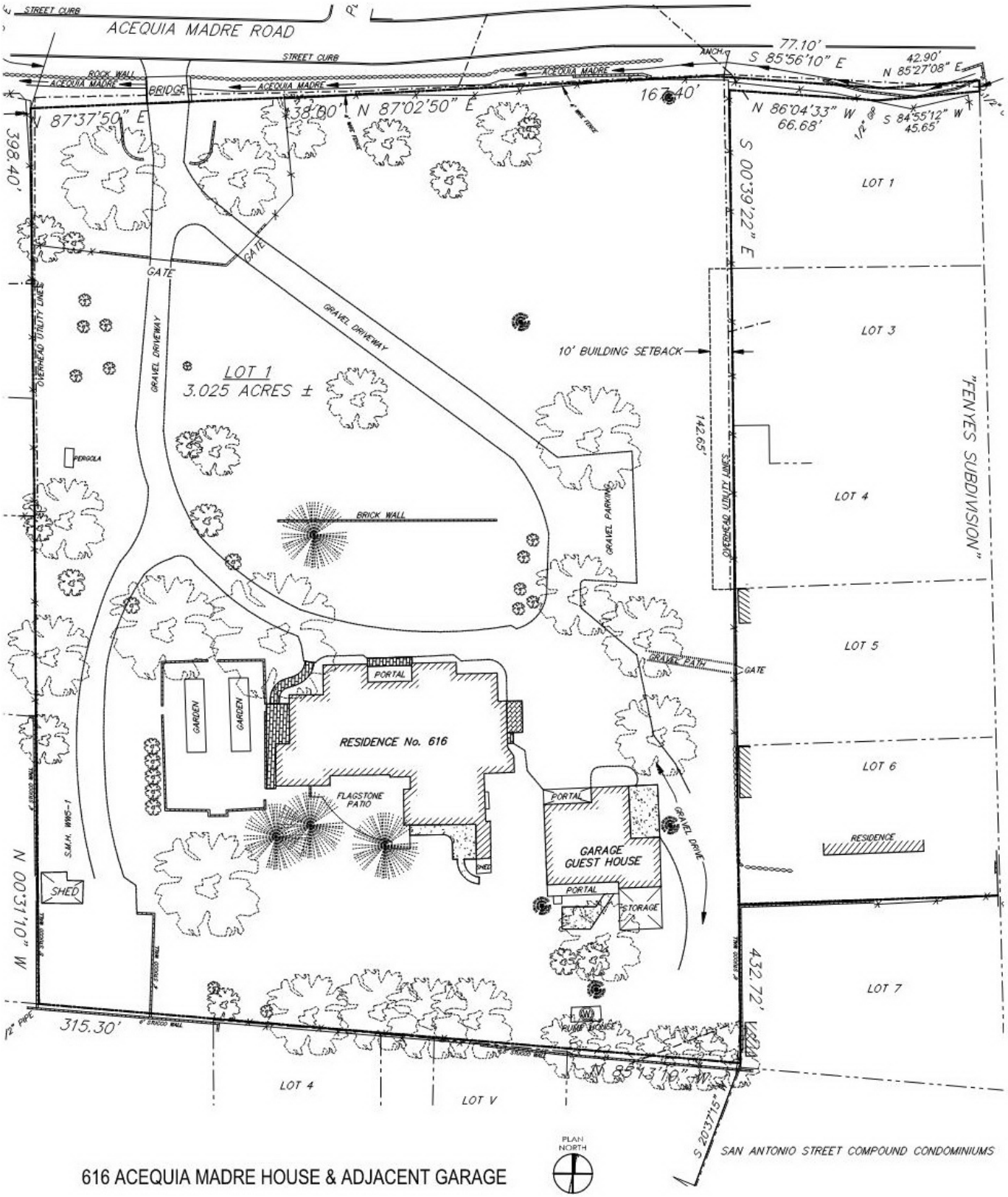
A small basement (mainly located under the bedroom) is accessed from an exterior stair located at the southwest corner of the back porch.

The residence is planned to be used as a guesthouse or caretaker's quarters with the garages used for cars and/or storage. The issues with the existing conditions on this property are similar to those on the main house.

(continued next page)

HCPI Continuation Sheet (continued from other side)

Historic Preservation Office, New Mexico Department of Cultural Affairs



Site Plan

HCPI Continuation Sheet (continued from other side)

Historic Preservation Office, New Mexico Department of Cultural Affairs



Front Entry perspective, at northwest



East Elevation perspective at north side (Main House visible beyond)

HCPI Continuation Sheet (continued from other side)

Historic Preservation Office, New Mexico Department of Cultural Affairs



Southeast Elevation



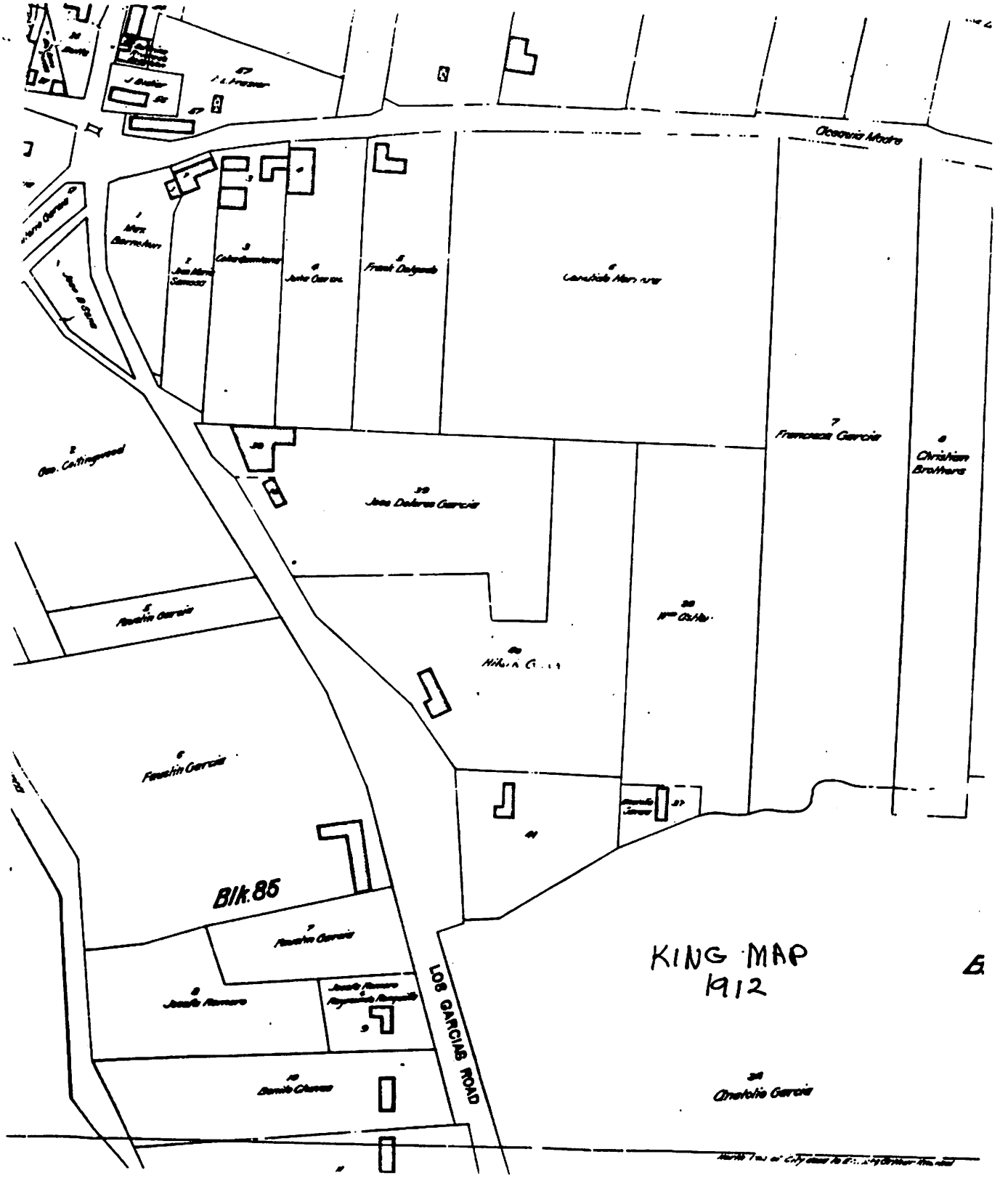
South Elevation – Looking East

HCPI Continuation Sheet (continued from other side)

Historic Preservation Office, New Mexico Department of Cultural Affairs



West Elevation Looking North


Blk. 85
LOS GARCIAS ROAD
KING MAP
1912

NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

RECEIVED

MAR 14 1988

NATIONAL REGISTER

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Camino del Monte Sol Historic District
other names/site number N/A

2. Location

street & number See continuation sheet. N/A not for publication
city, town Santa Fe N/A vicinity
state New Mexico code NM county Santa Fe code 049 zip code 87501

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
[X] private	[ ] building(s)	106	65 buildings
[ ] public-local	[X] district		sites
[ ] public-State	[ ] site		structures
[ ] public-Federal	[ ] structure		objects
	[ ] object	106	65 Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register _____

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this [✓] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [✓] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

Signature of certifying official — State Historic Preservation Officer — Date 2-29-88

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

[✓] entered in the National Register. [ ] See continuation sheet. — Beth Boland — 7/11/88
[ ] determined eligible for the National Register. [ ] See continuation sheet.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register.
[ ] other, (explain:) _____

Signature of the Keeper — Date of Action

DESCRIPTIONS OF REPRESENTATIVE CONTRIBUTING BUILDINGS

Except as noted, all buildings are one story and hard plastered in earth tones of brown or beige.

Survey (273) Address: 533 Garcia Street Jose Dolores Garcia House
Approx. Date: Before 1912 Style: Territorial Photo #6

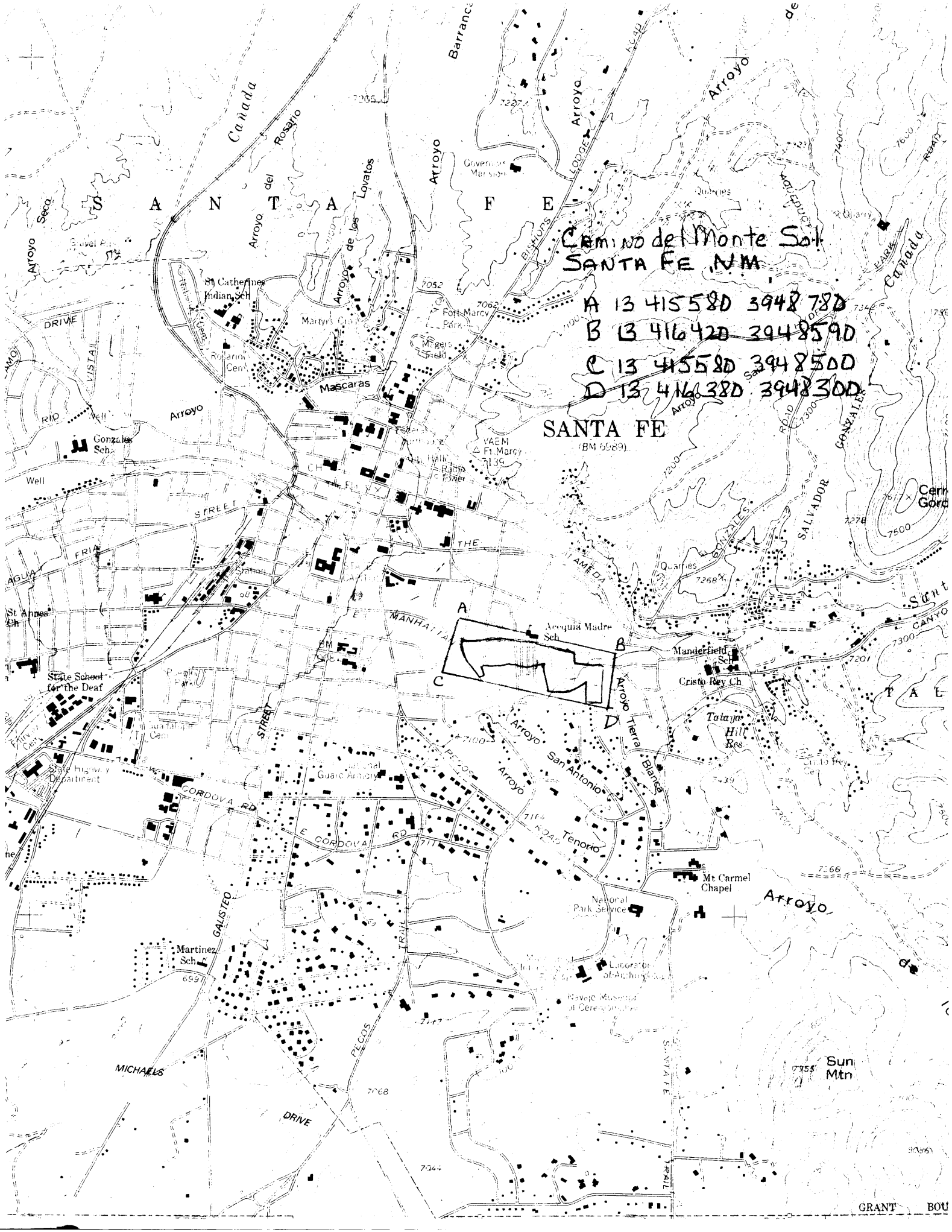
Description: Streetscape and siting: Eight foot stone wall along front property line, top section plastered cement block, entered through arched doorway. Building placed at an angle to the street. Roof: Hip, sheathed in terne plate, red. Two masonry chimneys, capped with brick. Facade: Flat, unadorned. Only partially visible from street. Door, three windows, asymmetrically placed. Windows: Wood, 2/2 double hung. White wood trim, pediments with simple molding along top.

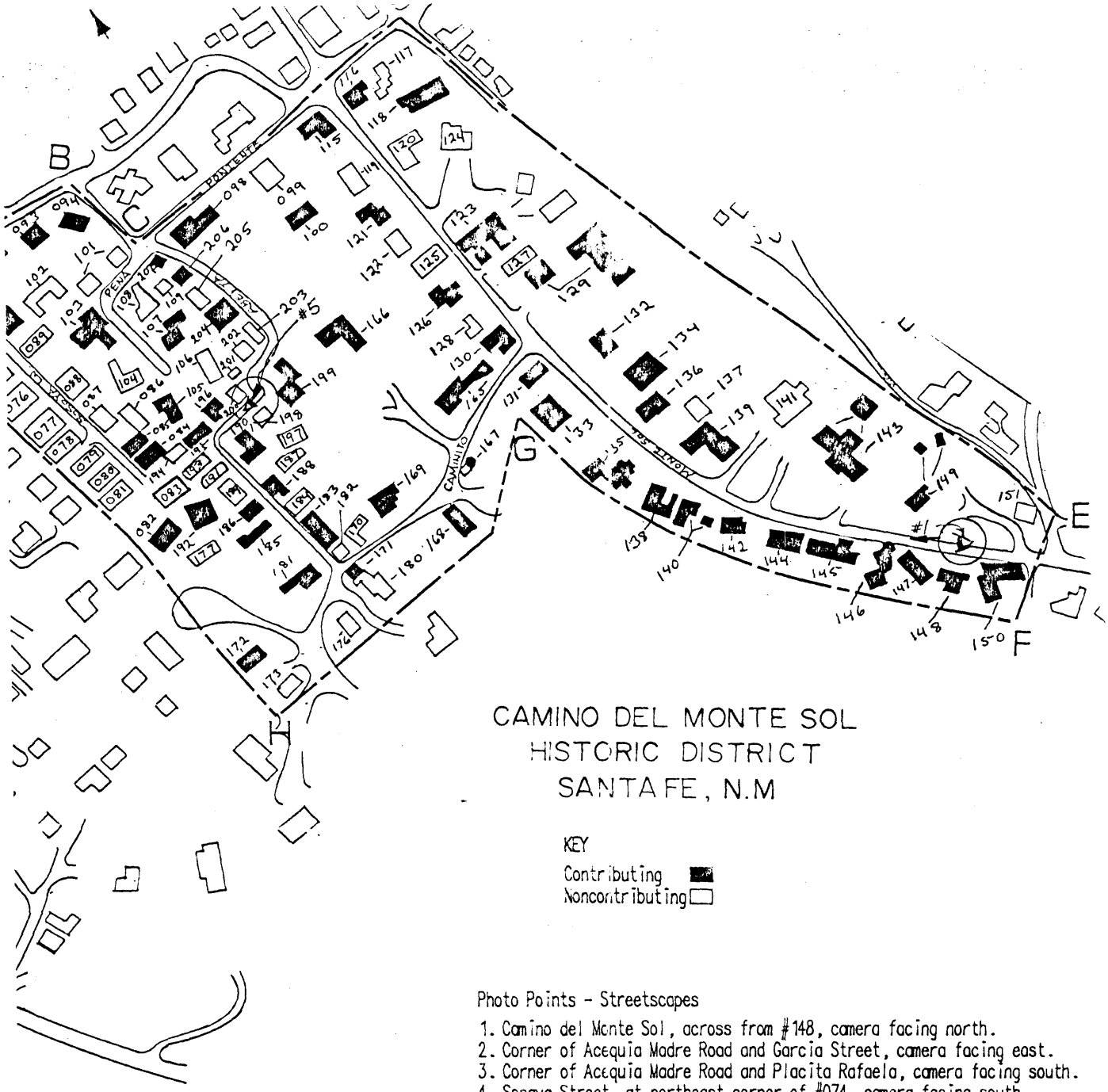
Comments: The only Territorial style building in the District.

Survey (019) Address: 614 Acequia Madre Road Curtin/Paloheimo House
Approx. Date: Bet. 1921 and 1930 Style: Territorial Revival Photo #7

Description: Streetscape and siting: Set back from street on large, grassy, unlandscaped lot. Large street trees. Wide, wood-planked bridge over acequia. Entrance marked by low, curved, stuccoed wall. Second wall behind first with entrance gate, part stuccoed wall and part coyote fence. No enclosing or street walls. Roof: Flat, parapet topped with denticulated brick coping. Facade: Asymmetrical, inset portal over entrance which includes large central door and window on each side. Portal supported by posts and corbels, stained or painted brown. Door has transom with seven small lites. Windows: Wood. 2/2 Double hung. White wood trim, pedimented. Green shutters. Wing on east has two smaller windows with no shutters.

Comments: An example of Territorial Revival style, although the brown posts and corbels of the portal are an element from the Pueblo Revival Style. Unusual setting for this district - set back on what had been a large cultivated field which had not been deeded in strips.


Camino del Monte Sol
SANTA FE, NM
A 13 415580 3948780
B 13 416420 3948590
C 13 415580 3948500
D 13 416380 3948300
SANTA FE
A
B
C
D
Acequia Madre Sch
Arroyo Tierra Blanca
Arroyo San Antonio
Arroyo Tenorio
Arroyo
Canada del Rosario
Canada
Arroyo Seco
Arroyo de los Lovatos
Barranca
Governor Marcy
Judges
Fort Marcy Park
Mayers Field
St Catherines Indian Sch
Martyrs Cem
Rosario Cem
Mascaras
VAEM
Ft Marcy
Gonzales Sch
Well
Rio Vista Drive
Rio Grande Street
Manhattan Street
St Annes Ch
State School for the Deaf
State Highway Department
National Guard Armory
E Cordova Rd
Cordova Rd
Galisteo Street
Martinez Sch
Michaels Drive
Pecos Trail
Manderfield Sch
Cristo Rey Ch
Tatajm Hill Res
Mt Carmel Chapel
National Park Service
Laboratory of Anthropology
Navajo Museum of Ceremonial Art
Quarries
Salvador Gonzales Road
Sun Mtn
Sun Mtn Trail
GRANT
BOU



CAMINO DEL MONTE SOL
HISTORIC DISTRICT
SANTA FE, N.M

KEY

Contributing ■

Noncontributing □

Photo Points - Streetscapes

1. Camino del Monte Sol, across from #148, camera facing north.
2. Corner of Acequia Madre Road and Garcia Street, camera facing east.
3. Corner of Acequia Madre Road and Placita Rafaela, camera facing south.
4. Sosaya Street, at northeast corner of #074, camera facing south.
5. Abeyta Street, at southeast corner of #200, camera facing northeast.

N
A
B
C
J
K
#2
#3
#4
269
270
271
272
273
274
279
280
281
282
ACEQUIA
SAN ANTONIO
GARCIA
PEDA

614 Acequia Madre
(garage)

THE ATTACHED SURVEY FORM REFLECTS HISTORIC BUILDING SURVEY WORK THAT WAS COMPLETED DURING SUMMER OF 2006. RESULTS OF THE SURVEY AS REFLECTED ON THE ATTACHED HAVE NOT BEEN ADOPTED BY THE HISTORIC DESIGN REVIEW BOARD. IT SHOULD BE CONSIDERED PRELIMINARY FOR PURPOSES OF PLANNING. THIS IS TRUE AS OF 10/06.

PLEASE SEE DAVID OR MARISSA FOR MORE INFORMATION OR CLARIFICATION.

ROY WROTH
urbanist
651 camino de la luz santa fe, new mexico 87505 505.660.9476 rwroth@nets.com

September 26, 2006

David A. Rasch
Senior Planner in Historic Preservation
City of Santa Fe
PO Box 909
200 Lincoln Ave.
Santa Fe, NM 87504-0909

re: 614 Acequia Madre

I recommend contributing status for this building, as did the surveyor of the 1991 inventory. The majority of the structure is unmodified from the original, which is clearly of one piece with the main residence.

I do not recommend significant status for the building. It is ancillary in use and design to the main structure.

I would recommend a cultural landscape designation such as the new compound designation to protect the ensemble of house, garage, and landscape elements. A preservation plan for the property should identify protected landscape elements and areas for infill construction. Active and economically sustainable use is an essential component of the long-term preservation of any historic resource.

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Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:
Paloheimo/ Curtin Garage

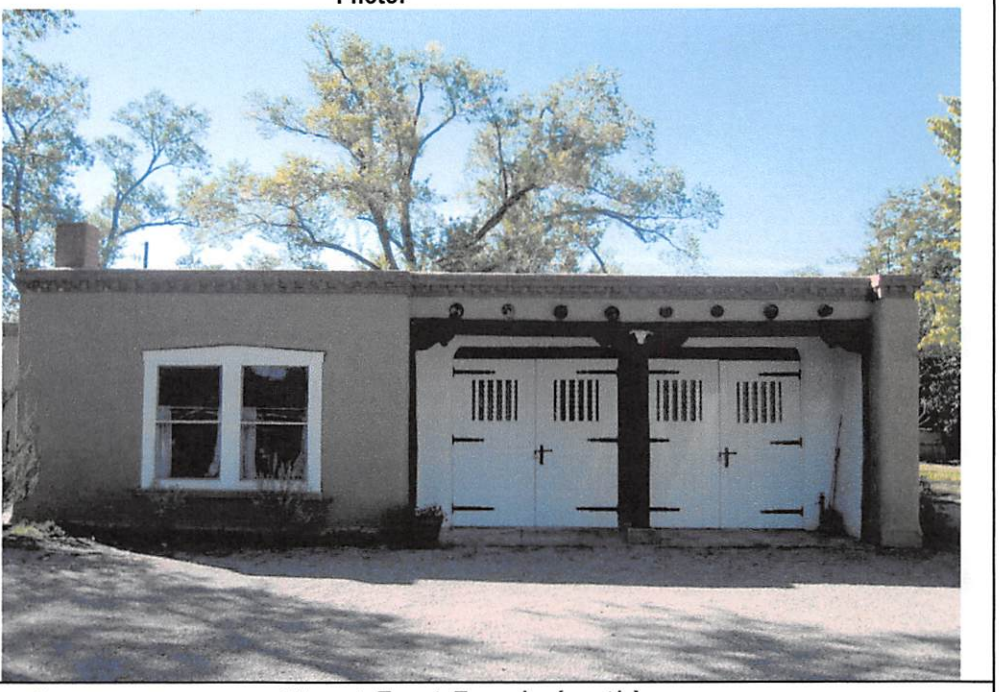
2. Location:
614 Acequia Madre

3. Local Reference Number:
05160009

4. County
Santa Fe County, NM

5. Property Type:
X_ Building __ Structure
__ Site __ Object

Photo:



6. Date of Survey:
Sept 26, 2006

7. Previous Survey Date(s):
8/14/91 and 6/6/83
_ No previous survey

8. Name of Project:

9. UTM (NAD27)
Zone:
Easting:
Northing:

10. Photo Information **Disk Location:** **View of:** Front Facade (north)
Digital Photography held by City of Santa Fe, 200 Lincoln Ave.

11. Brief Description of the Property:
Territorial Style garage with hinged doors and adjoining apartment.

12. Who uses the property?
Storage and office for Paloheimo Estate.

13. Construction Date:
1926-7
Date: _X_Known ___ Estimated **Source:** Owner.

14. Setting:
__ Suburban __ Rural __ Village X_ Urban If Urban: __ Commercial __ Industrial X_ Residential __Public

15. Relationship to Surroundings: X_ Similar __ Dissimilar

Comments: Clearly of the same construction as the main house.

HCPI Base Form (FORM 1) *(Continued from other side)*

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)
West Facade showing later addition



17. Surveyor:
(your name, address, telephone number, and any group affiliation)

Roy Wroth, Urbanist
P.O. Box 1514
Santa Fe, NM 87504

18. Owner (if known) and other knowledgeable people:

Paloheimo Estate
Bunny Huffman, Asst. to the Executor

19. Is Property Endangered? __ Unknown X _ No _ Yes How?

20. Significance to Current Community: __ Unknown __ None __ Low X_ Moderate __ High

Describe:

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)

Please refer to Paloheimo House, 051600019.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown X_ No __Yes
If yes: __ State __ National

If 'no' or unknown, do you think this property is eligible for listing? __ No X_Yes
Why?
House, garage and landscape should be protected as an integral property.

23. National or State Historic District:

Is this property in a historic district? __ Unknown _ No __ Yes
If yes: __ Contributing __ Non-contributing __ Unknown

If 'yes', what is the name of the district? _____ __ State __ National

24. Supplemental Forms:

__ None X_ HCPI Detail Form (FORM 2) X_ Continuation Sheets, # pages: _1_____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: ***Please complete HCPI FORM 1 before completing FORM 2***
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number:
Paloheimo/ Curtin Garage	614 Acequia Madre	4. County: Santa Fe County, NM
		5. Date of Survey: September 26, 2006

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_ Adobe __ Brick __ Composition __ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp _ Stone: Random Ashlar

Stone: __ Random Coursed __ Stone: River Rock __Stone: Rusticated __ Stone: Tabular

X_ Stucco _ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood: __ Horizontal Siding __ Wood: Jacal _ Wood: Log __ Wood: Shingle

__ Wood: Tongue and Groove ___ Other:

7. Number of Stories: __ N/A
Number: _ X _1 __11/2 _ _ 2
__ 21/2 Other:_____

8. Foundation: __ N/A
X_ Not visible __ None
_X_ At Grade __ Raised
Materials: __ Concrete __ Stone
Other: _____
Notes:

9. Roof: __ N/A
Shape: _X_ Flat __ Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: X _ None _ Low
__ Medium __ Steep
Features: _ Eave X_ Parapet
Materials: X_ Asphalt __ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __ Metal: Corrugated
__ Metal: Standing Seam __ Metal: V- Crimp
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Windows __ N/A

Operation	Material	Glazing	Number
See Attached Inventory.			

11. Doors __ N/A

Type	Style	Material	Number
See Attached Inventory.			

12. Chimneys
(describe whether interior or exterior and material)

Interior, brick.

13. Porches __ N/A

Type: X_ Entry X_ Partial-Width
__ Full-Width __ Wrap

14. Other Significant Features

Inset portal over garage doors has pueblo character including wood columns, scroll corbels, hewn beams and exposed viga ends.

HCPI Detail Form (FORM 2) *(Continued from other side)*

15. Modifications: __ No known modifications

#1 Apartment added to rear — **Date:** 1940s **Known_ Estimated_ X _ Source:**

#2 Wood post and beam shed at rear — **Date:**_unknown___**Known _ Estimated__ Source:**

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	_ Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	X_ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes

Front portal is Spanish-Pueblo Revival, but is original to the building. Main house includes similar features.

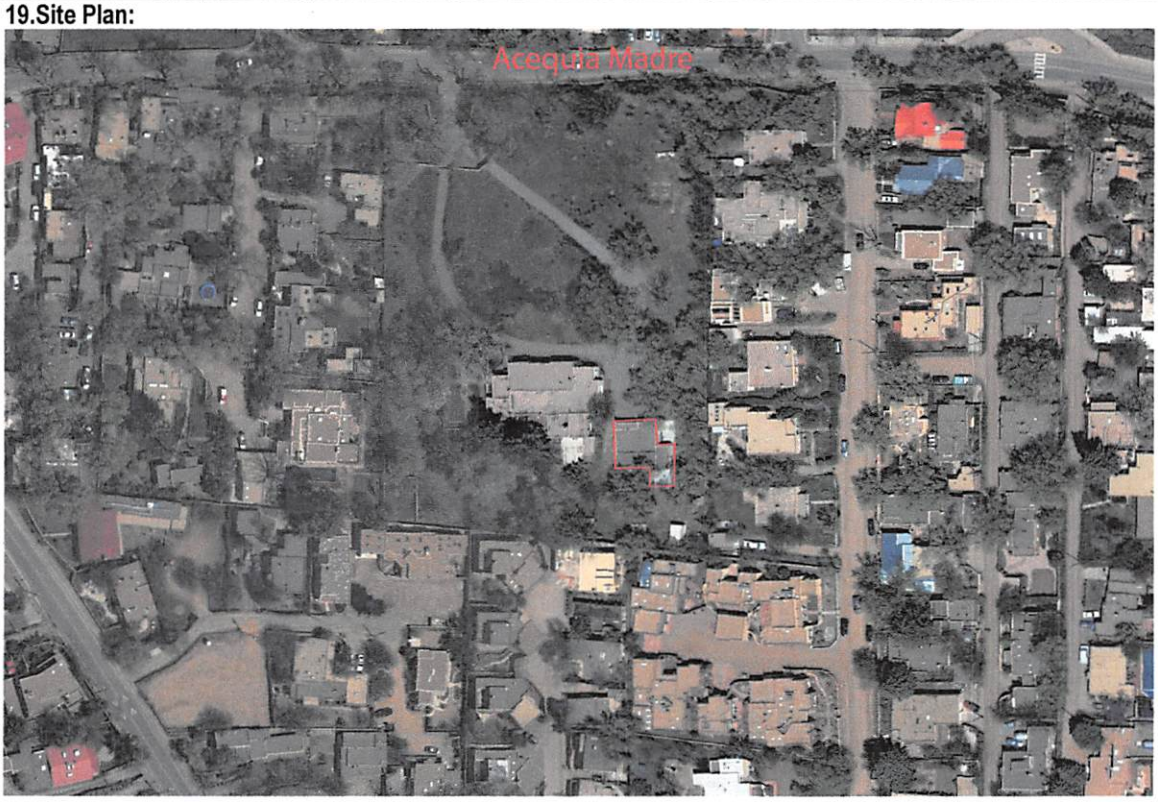
17. Documents Available and Their Locations

SITE:

18. Attached or Associated Properties Main house has Significant status.

Are associated properties eligible for listing?

19.Site Plan:



Historic Cultural Properties Inventory (HCPI) Continuation Sheet

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: HCPI No._____ District No._____		
1. Name of property: (historic and/or current name for property) Paloheimo Garage	**2. Location:** 614 Acequia Madre	**3. Local Reference Number:** **4. County** Santa Fe County **5. Date of Survey** September 26, 2006

Window Inventory

North:

2-bay fixed 1 x 2 lites in wood surround, territorial lintel

West:

2: 2-bay casement, 2x6 wood, true divided lites, concrete sill, no lintel

South:

1: 2-bay casement, 2x4 wood, true divided lites, concrete sill, no lintel
3: double hung, 3 over 1 wood, true divided lites, concrete sill, no lintel

East:

3: 2-bay casement, 2x4 wood, true divided lites, concrete sill, no lintel

Door Inventory

North:

Wood entry door, 1x5 stile and panel, one panel is lite.
2 pairs wood hinged garage doors, tongue and groove with scrollwork wood grilles over single lites, ironwork hinges and latches, wood lintel over all.

South:

Wood entry door, stile and panel, half lite.
Wood entry door, 1x5 stile and panel.

East:

1 pair wood hinged garage doors, 4 x 2 true divided lites over cross-braces tongue and groove, wood lintel.

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991

IDENTIFICATION

ADDRESS: 614-616 ACEQUIA MADRE
CAMINO DEL MONTE SOL NATL HIST. DIST.

ID NUMBER: 051600019 GARAGE

BUILDING NAME: POLOHEIMO / CURTAIN

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

TNSP 17 N S RANGE 9 E W SEC 25 NE 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION:

____ ESTIMATE 1925 ACTUAL

SOURCE(S) OWNER

BUILDING DATA

ARCHITECTURAL STYLE:

TERRITORIAL REVIVAL

USE:

HISTORIC: (residential)

OTHER ____

PRESENT: (residential)

OTHER ____

SURROUNDINGS: RESIDENTIAL

RELATIONSHIP TO HISTORIC SURROUNDINGS:

___ SIMILAR X NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

X YES ___ NO

WHAT TYPE? HOUSE

IF INVENTORIED, LIST ID NUMBER(S)

051600019

DEGREE OF REMODELING:

___ MINOR ___ MODERATE

X MAJOR

EXPLAIN: LIVING QUARTERS ADDED TO GARAGE

OVERALL CONDITION:

___ EXCELLENT X GOOD

___ FAIR ___ DETERIORATED

BUILDING THREATENED?

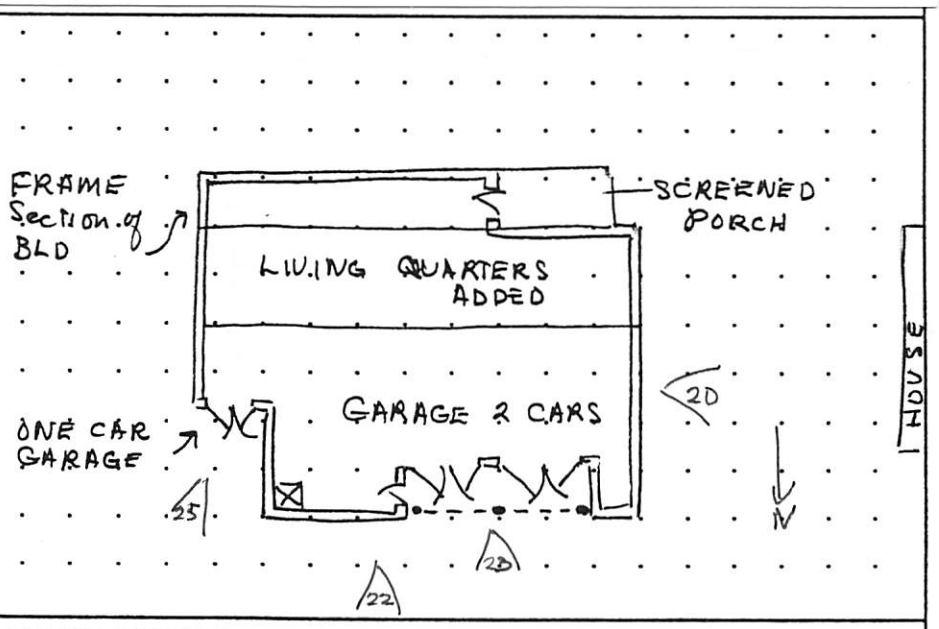
___ YES X NO

PHOTO



#22 N. FACE

SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?

___ YES X NO ___ ELIGIBLE

___ CONTRIBUTING X NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?

___ YES X NO ___ ELIGIBLE

LOCAL DESIGNATION: Core HISTORIC DISTRICT

___ SIGNIFICANT X CONTRIBUTING ___ NON-CONTRIBUTING

LOCAL LANDMARK ___ YES ___ NO

SURVEYED 8-14-91 BY AC

NEGATIVES WITH NMHPD ROLL # 12 NEG # 18 TO 25

ARCHITECTURAL AND LANDSCAPE FEATURES

FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	STUCCO	
FOUNDATIONS	NOT VISABLE	
DOORS	SCREEN DOOR	GARAGE DOORS SPINDLE OPENINGS BLACK STRAP HINGES
WINDOWS	NORTH - PEDIMENT WOOD FRAME DBL HUNG 1/1	WEST SIDE 6 PANE CASEMENT PAIRED WOOD FRAME
PORTALES	CORBELS + POSTS - SLIGHT SET BACK	WALL PAINTED WHITE
CANALES	EAST SIDE	
PORCHES	SCREENED PORCH ALONG SOUTH WEST	
BALCONIES		
ROOFS	BRICK COPING FLAT WITH PARAPETS	
COURTYARDS		
FENCES/WALLS		
ARCH. DETAILS		
OTHER		

COMMENTS

ADDITIONAL PHOTOGRAPHS

#25 E. FACE



#26 W. FACE



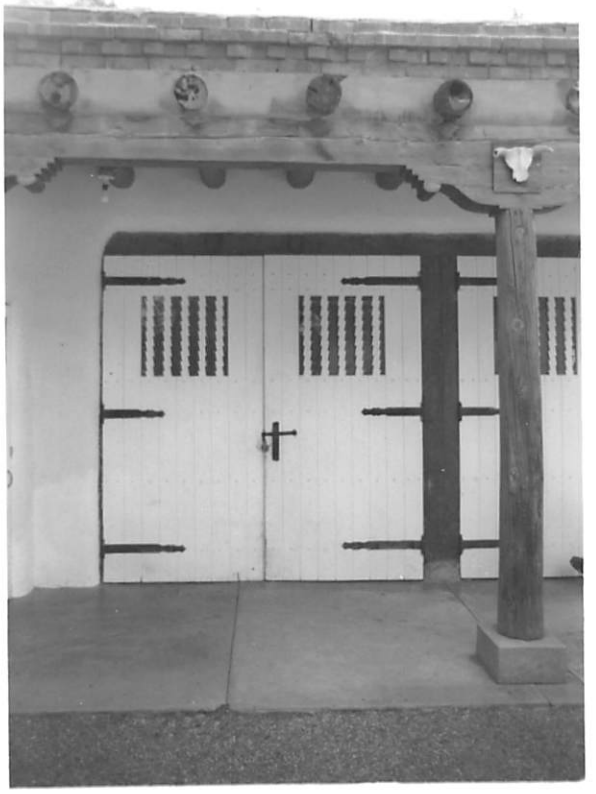
NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991 (concluded)

IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600019

SURVEYED/RESEARCHED
DATE 8-14-91 BY AC



#23 DOOR DETAIL

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

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM

building threatened? yes	surveyed date 6-6-83 by mb	county Santa Fe	ID no. 051600019
field map Santa Fe, N.M.	number 1	UTM reference zone 12 13 easting northing	

location description: 614 Acequia Madre

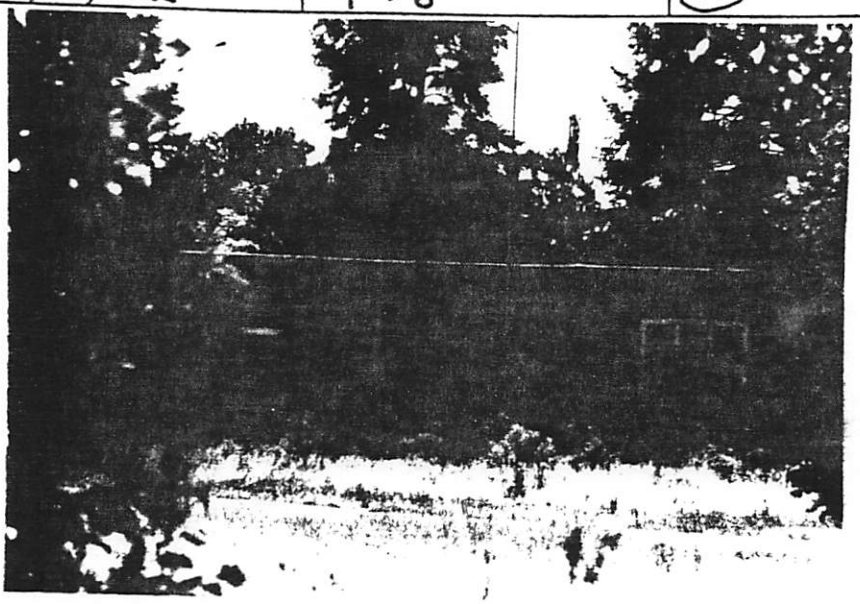
city/town: Santa Fe

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

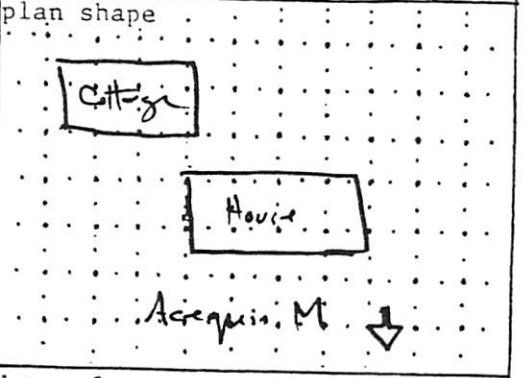
building name: Curtin House / Paloheimo House

legal description: tnsp 17 N S range 9 E W sec 25 NE¼ NE¼

film roll by mb no. 2	negative nos. 1→6	loc. of neg. HPB



plan shape



date of construction: Pre 1944 estimate Pre-1928 actual

source: 1944 directory (terms more likely)

use
present: residential
other:
historic: residential
other:

condition
X excellent ___ good
___ fair ___ deteriorating

degree of remodeling
___ minor X moderate ___ major
describe:

style	foundation material
Territorial Revival	Not Vis
	wall material/surface: Stucco

architectural features
Dentil coping, Pedimented windows 2/2 wood casement w/shutters. Portal w corbels. Cottage - similar

surroundings: Residential

relationship to surroundings
X similar ___ not similar

district potential
X yes ___ no

significance
___ eligible X of interest ___ none

if eligible, why?

comments
wall
hedge
wire fence
wood fence
landscape
street trees
stone curb
0 setback
acequia

Streetscape

N.B. Acc to Billbumphries, the residence was ~~designed by Irving Parsons in mid-1920's~~ N.B. ~~was designed by Henderson (1910-15)~~ ~~Irving Parsons did additions in late 1920's.~~ Lumpkins did rear wing in 1937
Property listed (no structure) 1912 King's map under name Candido Herrera

associated buildings? X yes
what type?
Cottage
if inventoried, list ID nos.

see back? ___ yes

ADDRESS: 614 Acequia Madre **HIST. SURVEY #:** 019

(OD = Out of District; M = Moved
DEM = Demolished; N/A = not a building)

NAME:

CITY SURVEY

Area #: 8 Signif. Status: S

(S = Significant; C = Contributing; NC = Noncontributing

REGISTER STATUS (Individual Nominations)

National: N State: N State #: N/A

HSFF: N **HABS:** N

(OSFT = To be in forthcoming 4th edition of Old Santa Fe Today.
Not covered by a more detailed Bulletin article.)

DOCUMENTATION

SFHS Inventory: Y

NR Nomination: N/A SR Nomination: N/A

HSFF Bulletin: N/A HABS Data: N/A

Historic Photos: Museum: Archives:

Modern Photos: MNM: SRC:

Surveys: Floor Plans: Elevations:

Other:

Bibliography:

Comments:

ADDRESS: 614 Acequia Madre **HIST. SURVEY #:** 019

(OD = Out of District; M = Moved
DEM = Demolished; N/A = not a building)

NAME:

CITY SURVEY

Area #: 8 Signif. Status: S

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DOCUMENTATION

SFHS Inventory: Y

NR Nomination: N/A SR Nomination: N/A

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Historic Photos: Museum: Archives:

Modern Photos: MNM: SRC:

Surveys: Floor Plans: Elevations:

Other:

Bibliography:

Comments:

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM

building threatened? yes	surveyed date 6-6-83 by mb	county Santa Fe	ID no. 051600019
field map Santa Fe, N.M.	number 1	UTM reference zone 12 13	easting northing

location description: 614 Acequia Madre

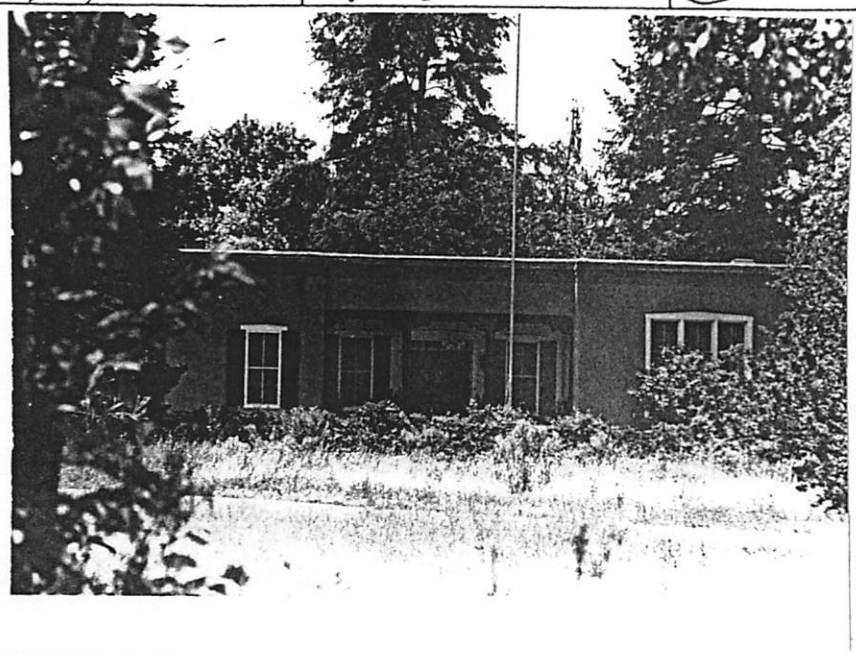
city/town: Santa Fe

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

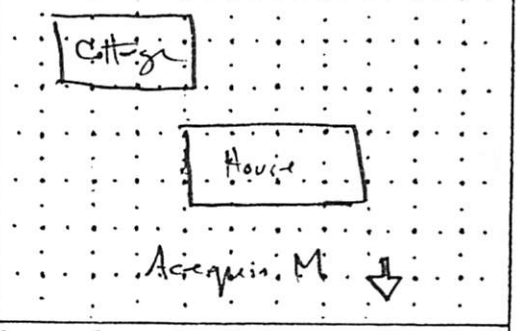
building name: Curtin House / Paloheimo House

legal description: tnsp 17 N ☒ range 9 E ☐ sec 25 NE¼ NE¼

film roll by mb no. 2	negative nos. 1→6	loc. of neg. HPB



plan shape



date of construction: Pre 1944 estimate Pre-1928 actual

source: 1944 directory (term most likely)

use
present: residential
other:
historic: residential
other:

condition: ✓ excellent ___ good ___ fair ___ deteriorating

degree of remodeling: ___ minor ✓ moderate ___ major
describe:

style: Territorial Revival

foundation material: Not Vis

wall material/surface: Stucco

architectural features: Dentil coping. Pedimented windows P/2 wood casement w/shutters. Portal w corbeled. Cottage - similar

surroundings: Residential

relationship to surroundings: ✓ similar ___ not similar

district potential: ✓ yes ___ no

significance: ___ eligible ✓ of interest ___ none

if eligible, why?

comments
wall
hedge
wire fence
wood fence
landscape
street trees
stone curb
0 setback
acequia

Streetscape

N.B. Acc to Bill Humphries the residence was ~~designed~~ by ~~Irving Parsons in mid-1920's~~
~~N.M. was designed by Henderson (1910-15)~~
~~Irving Parsons did addition in late 1920's.~~
Lumpkins did rear wing in 1937
Property listed (no structure) 1912 King's map under name Candido Herrera

associated buildings? ✓ yes
what type? Cottage
if inventoried, list ID nos.

see back? ___ yes

H Pres Area / Hist Res.

THE FENYES-CURTIN HOUSE
614 Acequia Madre

Researched by:

Corinne P. Sze, Ph.D.
Research Services of Santa Fe

Researched for:

Board of Directors
Historic Santa Fe Foundation

April 28, 1994

The Fenyes-Curtin House is a Territorial Revival dwelling that was built by the present owner's grandmother, Eva Scott Fenyes in the summers of 1925 and 1926. It remained the summer home of Mrs. Fenyes and then of her daughter, Leonora Scott Muse Curtin, until their deaths. Mrs. Fenyes' granddaughter, Leonora Curtin Paloheimo, now makes it her year-round home. Although often part-time residents, both Leonora Paloheimo and her mother have made outstanding contributions to the cultural life of Santa Fe.

Eva Scott Fenyes, the daughter of Leonard Scott, owner of the Scott Publishing Company, was Mrs. William S. Muse when she first visited Santa Fe in 1889 from New York City with her young daughter, Leonora. She came as did so many others for the healthful benefits of the New Mexico climate, having suffered a chronic cough since going through the famous New York blizzard of '88. A Santa Fe Railway advertisement featuring a burro and an adobe wall caught her attention because it reminded her of Egypt where she had lived. Only by writing to the railroad did she ascertain that the location of the attractive scene was Santa Fe.[1]

In 1890 Mrs. Muse bought property on Hillside Avenue in six parcels. Here she built or remodeled a house which she sold eight years later.[2] In 1896 in Budapest she married Dr. Adelbert Fenyes de Csokaly, a Hungarian whom she had met in Egypt where he was practicing medicine. After their marriage, they built a "palatial residence" in Pasadena, California, a location that was recommended to them by her father. Dr. Fenyes was a polymath who spoke eleven languages and was already deeply involved in the study of entomology in Egypt. After settling in California, he became a recognized authority on certain families of beetles.[3]

Mrs. Fenyes frequently returned to Santa Fe in the first decades of the century, living in rented quarters and often accompanied by her daughter, who was widowed in 1911, and granddaughter. In 1907, for example, she and Dr. Fenyes stayed at the Palace Hotel on Washington Avenue. Although Dr. Fenyes endeavored to secure specimens for his entomological studies while in Santa Fe, he became so disgusted with the "colossal" bedbugs that came with the accommodations that he threw the mattress from his mezzanine room

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1. Leonora Curtin Paloheimo, personal interview, 18 June 1991. Leonora Paloheimo, "Mrs. Thomas E. Curtin," *El Palacio* 57 (April 1950): 119.

2. Santa Fe County Deeds, V:212-214, 214-216, 216-217, 218-219, 220-221, 222-223. *Santa Fe New Mexican* 5 September 1972. This was later the home of James Seligman for many years and was remodeled for a subsequent owner by William Lumpkins just after World War II.

3. C. F. Shoop, "Estate Castle Rich in Pasadena History," *The Independent Star-News* 8 April 195[?].

down into the hotel lobby. He did not share the rest of the family's enthusiasm for Santa Fe and did not accompany them on summer-long sojourns, such as three summers, around 1919, spent at Jim Baca's house on Canyon Road (El Zaguan).[4]

In the summer of 1922, Mrs. Fenyes paid $1700 "out of her safe and separate estate" for large vacant tract of meadow land south of the Acequia Madre on Santa Fe's sparsely settled east side. The seller, Charles Barker, had himself bought the property from Candido Herrera for $2000 just eleven days earlier.[5] Herrera, who is shown as the owner on the 1912 King's Map, was formally deeded the land in 1914 by Simon Vigil.[6] Vigil had apparently purchased it two sections, the first in 1882 from Agustin Muller le Ruge and the second two years later from Nicolas Muller Le Ruge.[7]

Mrs. Fenyes subdivided the land creating seven lots facing San Antonio Street upon which the family built four small homes. To design her own residence on Acequia Madre, Mrs. Fenyes first employed an architect whose plan, which included Spanish red-tile roofs, was rejected as foreign to the area. Next an Albuquerque architect proposed a structure which looked to the family like an institution or an insane asylum. He too was paid off and sent on his way. Finally, Mrs. Fenyes and her granddaughter drew out the lines of the house on a piece of paper.[8]

The design was realized by the builder Charles Campbell without the benefit of an architect.[9] In the summer of 1925 the *New Mexican* reported that "countless adobes" were being made on the site.[10] Photographs in Mrs. Paloheimo's collection indicate that the house was completed the following summer while the family was in residence at 2 Cerro Gordo Road in the house which would later be extensively enlarged and remodeled by the William Fields.[11]

The Fenyes-Curtin House was built in the traditional manner of adobe bricks with six inches of dirt on the roof for insulation.[12] Its Territorial Revival style is expressed through characteristic Greek Revival detailing such as a denticulated brick coping atop parapet walls; long, double-hung windows; broad, paneled front door with side and over lights; and white-painted wood trim around doors and windows, including pediments. Atypical of the style are the asymmetrical facade, and the Spanish-Pueblo Revival recessed portal with brown-stained round posts and corbels where one would expect a porch supported by white-painted posts topped with modest "capitals" formed with strips of molding suggesting the Greek Revival.

The Territorial Revival joined the cannon of historical styles appropriate to Santa Fe in a later phase of the historicizing movement in architecture when allegiance to historical accuracy and strictly "native" styles was less rigorous than at the beginnings of the Spanish-Pueblo Revival a decade earlier. The style first gained acceptance under the name "Spanish Colonial,"[13] a name which accurately reflected the combination of Greek Revival detailing

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4. *Santa Fe New Mexican* 31 July 1907. Paloheimo interview. Photographs in the Leonora Paloheimo collection.
5. Santa Fe County Deeds, M-4:267, 268.
6. Santa Fe County Deeds, P-2:291.
7. Santa Fe County Deeds, P-2:304; P-2:303.
8. Paloheimo interview.
9. Paloheimo interview.
10. 31 July 1925.
11. Corinne Sze, "The Field House," unpublished research report, 1991.
12. Paloheimo interview.
13. Ina Sizer Cassidy, "William Emmett Burk," *New Mexico* February 1935: 21.

associated with Colonial architecture of the east-coast colonies with traditional Spanish adobe architecture, but in another, more likely, interpretation misleadingly suggests a source in New Mexico's own Colonial past for detailing derived from the American military presence after 1846.

The house has been little altered since it was built. There originally were screened sleeping porches on the west side at which Mrs. Paloheimo was serenaded as a girl by neighborhood Spanish young men who lined up outside. In this period outdoor sleeping was thought to be essential to the cure of tuberculosis and important to pulmonary health generally. Screened sleeping porches were common features of the living arrangements of newcomers to Santa Fe, who though not necessarily tubercular, sought the salutary benefits of fresh air. Whatever their advantages, most of these porches were soon enclosed. In 1930, the porches at the Feynes-Curtin House, which had proved to be windy and dusty, were remodeled into an office and a library in a project designed by the architect Irving Parsons.[14] About 1937 William Lumpkins, who had been Parson's architecture student at the University of New Mexico, designed a small adobe addition to the middle bedroom of two rooms and a bath.[15]

Irving Browne Parsons (c. 1900-1934), a young, professionally-trained architect, was a leading practitioner of the Spanish-Pueblo Revival style in the late 1920s and early 1930s. A Missourian, he originally came to Santa Fe for treatment of tuberculosis of the hip at Sunmount Sanatorium. He was a serious student of historical precedent in northern New Mexico's "indigenous" styles, and taught courses in architecture at the University of New Mexico. Some of the residences he designed in Santa Fe were his own home and studio created from an old mill at 740 Acequia Madre, the Norbert Berchtold home at 750 Acequia Madre, and the J.J. Dempsey house off Bishop's Lodge Road. According to William Lumpkins, Parsons also worked on the Cyrus McCormick house in Nambe.[16] He was the original designer of the large, two-story addition to the Field House on Cerro Gordo, a project he was not able to complete after a fall from the scaffolding at the Dempsey House. Probably because of his early death, resulting from his illness aggravated by the fall, Parsons' contributions are not widely recognized today.[17]

William Lumpkins, a native New Mexican, studied art and architecture at the University of New Mexico in the early 1930s and moved to Santa Fe from Albuquerque in 1935. A pioneer in passive solar adobe architecture, he has designed more than 500 projects locally including more than 70 solar adobe homes as well as large commercial enterprises such as the De Vargas Center Mall, the First Northern Plaza and Rancho Encantado.[18] At the same time he has pursued a successful career as an abstract water colorist.

Mrs. Feynes was a highly respected water colorist, a tireless world traveler, and an inveterate collector. Better known as a Pasadena artist, she also painted during her extensive travels abroad and periods spent in New Mexico. At the suggestion of Charles Lummis she undertook to preserve in watercolor a record of the remaining missions and other historic buildings of California. During more than thirty years, she produced over 300 paintings including every notable early building from San Diego to Sonoma. These paintings were

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14. Paloheimo interview. William Lumpkins, telephone interview, 12 May 1992. *Santa Fe New Mexican* 9 August 1930.
15. Lumpkins interview.
16. Designed by John Gaw Meem and plaqued by the Foundation as "Las Acequias."
17. Sze, "The Field House," 34, 46-47.
18. Sara Tucker, "Places in the Sun," *Santa Fe Reporter* April 12-18, 1989: 1, 13.

willed to the Southwest Museum in Los Angeles, which she had helped Lummis to found, as were her library of California books, and her collection of Napoleonic pictures, books, autographs, and curios.[19]

Mrs. Fenyes passed away in Pasadena in the winter of 1930, just four years after the Acequia Madre house was completed. When not traveling more widely, her daughter and granddaughter continued to divide the year between Pasadena and Santa Fe, arriving here in large touring cars in the early spring and leaving after the aspen had turned.[20]

Leonora Scott Muse Curtin was born in 1878 and first came to Santa Fe with her mother from New York as a child. At the age of twelve she was taken to England and later to France and Switzerland for her education, which she completed in California. She married Thomas E. Curtin, a young New York lawyer whom she had met in Santa Fe, and settled with him in Colorado Springs where their daughter Leonora Frances Curtin was born.[21] After the death of her husband, she and her daughter traveled widely and spent part of most years in Santa Fe.

Mrs. Curtin contributed generously to Museum of New Mexico projects and served as a member of the Museum's Board of Regents and its Women's Board. She was also on the managing board of the School of American Research for decades and a member of its executive committee. She was dedicated member of the Southwest Association on Indian Affairs and took an active part in the preservation of New Mexico antiquities through the Old Santa Fe Association, the Spanish Colonial Arts Society, and the Historic Santa Fe Foundation.[22]

In her own right, Leonora Curtin was a recognized expert in Spanish Colonial and Indian arts, artifacts, and cultural tradition, and the author of several articles and two books, based on meticulous field work, published under the name L. S. M. Curtin. At the suggestion of her friend, the author Mary Austin, who was concerned for the loss of New Mexican folklore, she undertook to record local herbal practice, an amalgam of Spanish and Moorish traditions brought from Europe with those of American Indians. Her research included the gathering of plant specimens; extensive interviews collecting medical knowledge from the "medicas;" and field work in Morocco. It culminated in the publication of the book *Healing Herbs of the Upper Rio Grande*, a compendium arranged alphabetically generally by Spanish plant name.[23]

She wrote in the introduction to her book of her sources:

> Hers is the same effort to understand that man has made through the ages, and she will graciously share her knowledge with one like myself, whose only credential is a kindred interest.
>
> Two or three common herbs plucked from the roadside before approaching her house, and a smiling "*Buenas Tardes*," are introduction enough for an invitation of "*Entra, entra*!" When we have sat down and spoken of the weather and the tidy whitewashed room, we are soon friends and it is my turn to show knowledge. I indicate a familiar plant in my hand and recite its virtues: "This is

---

19. Santa Fe County Deeds V-Misc:499. Shoop, 8 April 195[?].
20. Lumpkins interview.
21. *Santa Fe New Mexican* 5 September 1972.
22. *Santa Fe New Mexican* 5 September 1972.
23. L. S. M. Curtin, *Healing Herbs of the Upper Rio Grande* (Los Angeles: Southwest Museum, 1965) 5-14.

> *mastranzo*," I will say, "very good for the cough or for colds in the chest." "*Si, si*!" she responds, and her face brightens quickly with enthusiasm. "It is very good, and mixed with a little honey it is best." Here, already, is an occasion for my pencil and notebook, since I have not known of the honey ingredient before.
>
> Often when I visit one of these *medicas* in her modest adobe house, her clothes perhaps frayed and worn, I am amazed at her ability and her memory, at her self-reliance and at all the good that she has accomplished among her people. She has brought comfort and relief to suffering, armed only with her simple remedies derived from nature. I look about me and there is no equipment. Her cures are in her mind, in her garden, far in the mountains or out on the plains. Her tools are her wonderful hands, so small, so magnetic and eloquent of healing. She is the Temple of Hope for those in need as she is the source and essence of this book.[24]

Her friend, Sheldon Parsons, helped with the pressing and marking of the plant specimens, which were deposited with the Chicago Natural History Museum and in duplicate with the Laboratory of Anthropology at Santa Fe. With her daughter, Leonora, she collected plant specimens and etymological data in Morocco in order to trace the Moorish origins of traditions brought from Spain. The Moroccan specimens were left with the Smithsonian Institution.[25]

A second book of ethnobotany, *By the Prophet of the Earth*,[26] preserved the ancient traditions of the Pima Indians of Arizona, traditions which some researchers had thought already lost beyond retrieval. During four seasons in the field she gathered recollections from old people of the former uses of plants for sustenance, medicine, tools, and ceremony.

The director of the Pueblo Grande Laboratory in Phoenix, who persuaded her to undertake the project, wrote of her work,

> Mrs. Curtin often worked under great difficulties, traveling many miles, often on foot, to visit old Indians in remote places on the Gila and Salt River reservations. I am sure the information obtained...extends as far as the memory of the oldest Pima to be found.[27]

Both books remain respected and unique resources which are, according to local librarians, in constant use today in our era of renewed appreciation for non-traditional knowledge. At her death in 1972, Mrs. Curtin left unpublished data collected among the Tarascan Indians of Mexico and a book on Pueblo fetishes.[28]

Leonora Frances Curtin, who inherited the Acequia Madre house from her mother, has played a major role in the preservation and revival of native Spanish arts and crafts, endeavors which live today in the thriving Spanish Market and in the unique museum of Spanish Colonial life, El Rancho de las Golondrinas.

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24. Curtin, *Healing Herbs* 13-14.
25. Curtin, *Healing Herbs* 5-6.
26. Santa Fe: San Vincente Foundation, Inc., 1949.
27. Curtin, *Prophet* 10.
28. Lumpkins interview; *Santa Fe New Mexican* 5 September 1972.

In the 1920s artists and scholars in the Santa Fe community recognized that, just as in architecture and medical lore, unique traditions of hand work, which had developed out of the special circumstances of the Colonial period in New Mexico, were dying out. Under the force of modern technology, such work had lost value and practicality for its practitioners but was desirable to a limited group of collectors who were removing antique examples from their natural settings in New Mexico.

Mary Austin and Frank Applegate, the painter, ceramist and adobe architect, together with others from the Santa Fe colony including Mrs. Curtin, founded the Spanish Colonial Arts Society in 1925 to stimulate interest in the "village arts" by preserving historic examples and reviving their contemporary production.[29] The group collected old examples and encouraged craftsmen to revive traditional designs and methods based on them. In addition, retail outlets for new work were provided first by sponsoring a Spanish Market in connection with the annual Fiesta, and then in 1930 by opening a small, year-round shop in Sena Plaza, called Spanish Arts. Never profitable, the venture closed in 1933. Within six months the Native Market opened under the sponsorship of the younger Leonora Curtin.[30]

In the 1930s the revival of hand crafts became an important source of economic development in the depressed economy of northern New Mexico. Brice Sewell, a UNM sculpture professor, who was appointed State Director for Vocational Education and Training in 1932, conceived the idea of a state system of crafts education. He and Leonora Curtin persuaded program managers in Washington that the provisions of Smith-Hughes Act for vocational training of technicians such as machinists and welders should be extended to include the skills of Spanish New Mexican craftsman. As a result of their efforts, crafts education was added to the vocational training in high schools and special schools were established in northern New Mexico communities to teach traditional arts such as wood carving, weaving, and furniture making.[31]

Working closely with Sewell, Miss Curtin provided the essential outlet for the sale of products of the students and graduates of crafts training. Speaking of her inspiration, Miss Curtin reminisced in 1968,

> "I had returned to Santa Fe from the gloom enveloped East and I saw everywhere in the rural or village life of New Mexico, opportunities for the Spanish New Mexican people to help out their shrunken and meager economy by revival of the old and traditional handicrafts...
>
> Hard times and lack of adequate support had forced the shop [Spanish Arts] to close in 1933. But in a situation where no jobs were to be found, a skillful people, I knew, could surely help themselves and work at home on tasks that would yield the cash of which they stood in dire need.
>
> My enthusiasm rose quickly as the numerous possibilities unfolded and ever mindful of the advantages in self respect that earning power offers over charitable or government aid, I made bold to speak out; I talked craft revival, teaching, marketing and every aspect to all who would listen."[32]

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29. Marta Weigle, ed., *Hispanic Arts and Ethnohistory in the Southwest* (Santa Fe: Ancient City Press, 1983) 197, note 2.

30. Sarah Nestor, *The Native Market of the Spanish New Mexican Craftsmen*. Santa Fe, 1933-1940 (Santa Fe: The Colonial New Mexico Historical Foundation, 1978) 9.

31. Nestor 12-17.

32. Nestor 11.

The Native Market opened on June 16, 1934 in a Curtin-owned building on Palace Avenue, a block west of the Plaza. Run as a nonprofit venture, subsidized by Miss Curtin, the store purchased items from their makers and marked them up only by a third. Store managers picked up work from schools and private homes, delivered raw materials, and offered advice on design and technique. In addition, crafts persons were employed at the shop dying, spinning, weaving, doing *colcha* embroidery, tinwork, wood carvings, and so on. Most in demand were textiles, furniture, and tinwork; iron work, religious sculpture and secular carvings were also popular. In 1936 the store manager stated that twelve people worked in the shop and another nearly 200 hundred crafts people (30 weavers, 100 spinners, and 50 furniture makers) contributed to the shop. In 1937 it was reported that more than 350 New Mexican village artisans earned their living through the Native Market. The Market also developed a mail order business and 1936 opened a branch outlet in Tucson.[33]

The success of the Market has been attributed not only to Miss Curtin's financial support and her numerous out-of-state contacts, but also to the personal attention she gave to the quality and marketability of products. As a result the number of trained craftsman grew and the Market became "one of the showplaces of Santa Fe."[34]

In 1937 the Native Market moved to a new location called El Parian Analco. Envisioned as a Spanish New Mexican plaza, El Parian ("the meeting place") was located on College Street (Old Santa Fe Trail) where the Bull Ring restaurant and several stores are today. Though the Market continued as a separate non-profit corporation, El Parian was owned by a ten-member Native Market Association, led by Miss Curtin and Major R. Hunter Clarkson, head of the Indian Detour Company. A team which included William Burk, Jr. as architect, William Lumpkins as designer, and Les Langley as contractor, remodeled the existing buildings along the street for the Native Market, a restaurant, and a tortilla mill. On the west they created an enclosed plaza lined with booths for produce and crafts as well as a bar at the rear. Also within the plaza was an open-air theater, a wooden bandstand, and a round outdoor dance floor.[35]

El Parian opened on August 7, 1937 to a crowd of 6,000 for official ceremonies that included Archbishop Rudolph A. Gerken's blessing and a formal address by the governor. The complex soon became a meeting place for Santa Feans and tourists alike. The eating establishments offered traditional New Mexican fare. At El Molino, a leather and wood tortilla mill, ground corn and made tortillas. Booths offered produce such as corn, apples, Flemish pears, and green chile, and services like horseshoing, knife sharpening, and firewood delivery by burro. Plays were performed at El Teatro Analco, an outdoor theater at the northwest corner of the plaza. There was dancing most evenings with Wednesday devoted to New Mexican folk dances demonstrated by the El Parian Folklore group and taught to the public by a *bastonero* (dance master). Amateur nights were popular in the summer of 1937 as were group sings of tradition New Mexican songs the following summer.[36] In winter the El Parian plaza was flooded for ice skating. Dana Jones later recalled, "The Native Market [El Parian] was a world of its own; a city within a city."[37]

The Native Market continued to provide an outlet for traditional crafts employing artisans on the premises and selling pieces produced elsewhere. In addition the Market received large commissions to provide furnishings and decor for several hotels including the

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33. Nestor 18-32.
34. Nestor 32-33. Wayne Mauzy, "Santa Fe's Native Market," *El Palacio* 40 (25 March, 1-8 April 1936): 68.
35. Nestor 36-37.
36. Nestor 37-45.
37. Nestor 45.

Santa Fe Inn (successor to Sunmount Sanatorium) and the Albuquerque Hilton. Nevertheless, although the business continued to thrive and grow, it remained dependent on financial support from Miss Curtin.[38]

In February 1938, Leonora Curtin organized a meeting to reactivate the Spanish Colonial Arts Society, which had ceased to function earlier in the 1930s after the deaths of its guiding forces, Applegate and Austin, as well as trustees Bronson Cutting, Archbishop Albert Daeger, and Carlos Vierra. Forty members, former members, and interested persons met at the Acequia Madre house to formulate future plans. The following summer the Society sponsored an extensive exhibit at the Fine Arts Museum of historic examples of arts and crafts borrowed from private collectors through the influence of Miss Curtin.[39]

El Parian Analco closed after the 1938 summer season except for the restaurant and the Native Market; a fire that fall destroyed the theater and most the west side of the plaza. At the end of 1939, Miss Curtin turned over ownership and management of the shop to a cooperative crafts guild, called Alianza de Artesanos. However, the Alianza Native Market closed after about six months. America's entry into World War II ended the crafts revival as trained workers were called to more lucrative jobs in the war effort and the vocational schools were retooled toward the same ends. After the war vocational training emphasized only modern trades.[40]

Leonora Curtin moved on, as well, to an even more ambitious project dedicated to keeping alive New Mexico's Spanish Colonial past, El Rancho de las Golondrinas. Her mother had purchased 400 acres of the Baca ranch in 1932. Here Y.A. Paloheimo, whom Miss Curtin married in 1946, envisioned a living museum, like one remembered from his native Finland. For decades the Paloheimos planned and worked to bring the vision to reality, reconstructing deteriorated or lost buildings, bringing in and reassembling others on the property, and building replicas to create a museum of Spanish Colonial life. Leased to the Colonial New Mexico Historical Society in 1971, Las Golondrinas opened to the public in the spring of 1972.[41]

The Spanish Colonial Arts Society was again resuscitated in 1952 by E. Boyd. In the 1960s and 1970s disenchantment with modern technological society gave renewed value to hand work and pre Anglo-American traditions. Today's ever larger Spanish Market is a lineal descendent of the efforts of Austin, Applegate, and the Curtins. At El Rancho de las Golondrinas open houses present demonstrations of Colonial activities, traditional singing and dancing, and booths for craftsman in a setting which recreates ranch and village life of the Colonial period.

Evaluating Leonora Curtin's earlier contribution, John Gaw Meem wrote, "The Native Market...was as influential in the preservation and development of the Native Spanish American crafts as the reconstruction of the portal of the Palace of the Governors had been in the development of the Santa Fe style af architecture in New Mexico."[42] In 1981 the Paloheimo's received the Governor's Award in recognition of their major contributions to the arts in New Mexico.[43]

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38. Nestor 46-51.
39. Nestor 51.
40. Mestor 51-53. Lumpkins interview.
41. Louann Jordan and St. George Cooke, *El Rancho de las Golondrinas: Spanish Colonial Life in New Mexico* (Santa Fe: Colonial New Mexico Historical Foundation, 1977) n. pag.
42. Nestor, v.
43. *New Mexican* 15 October 1981.

SOURCES

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King's Map of Santa Fe, 1912

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Paloheimo, Leonora. Photograph collection.

Santa Fe County Deeds

Santa Fe County Probate

Santa Fe New Mexican 31 July 1907; 31 July 1925; 9 August 1930; 19 June 1934; 11 February 1938; 5 July 1970; 5 September 1972; 15 October 1981.

Shoop, C. F. "Estate Castle Rich in Pasadena History." *The Independent Star-News* 8 April 195[?].

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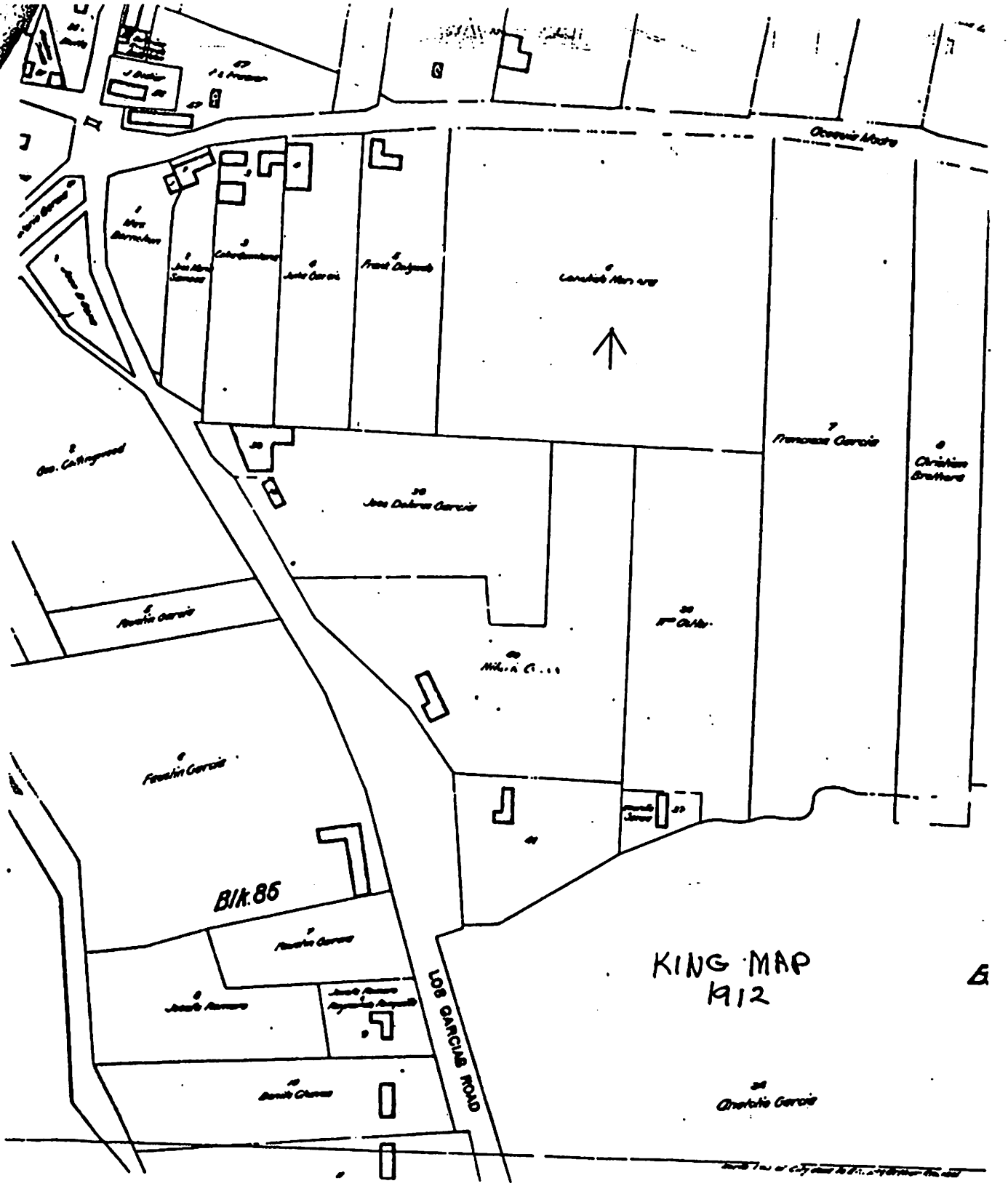
"Weaving Stimulated by Vocational Training." *El Palacio* 40 (12, 19, 26 February 1936): 41-2.

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Lumpkins, William. Telephone interview. 12 May 1992.

Paloheimo, Leonora Curtin. Personal interview. 18 June 1991.


Blk. 86
LOS GARCIAS ROAD
KING MAP
1912

Unsigned Minutes of 2/10-'38 does not specify who are members

and other interested people

Members ~~and interested parties~~ of the Spanish-Colonial Arts Society met at the house of Miss Leonora F. Curtin on Thursday evening, February 10, 1938. The following were present:

Leonora F. Curtin
× Sheldon Parsons
Mrs. Venceslao Jaramillo
× Dr. Harry Mera
Mrs. James Goodwin
R. P. Sweeney
Hester Jones
Henrietta Harris
Mrs. H. S. A. Alexander
Carmen Espinosa
Mrs. Ernest Knee
Datus Meyers
× Alice Corbin Henderson
Dr. Reginald Fisher
× Mrs. R. H. Clarkson
Concha Ortiz y Pino
Mrs. John G. Meem
Wayne Mauzy
Ernest Knee
Lloyd Moyland
George Bloom
Mrs. Carlos Gilbert

× John D. DeHuff
Mrs. Manuel Sanchez
Mrs. Nina Otero-Warren
John Gaw Meem
Mrs. Jesse L. Nusbaum
Helen Dorman
× Mrs. I. H. Rapp
Albert Schmidt
Mrs. John Lowe
Paul Reiter
× Dr. Mekeel
Mrs. George Bloom
Mrs. Reginald Fisher
Mrs. Alfredo Ortiz
Kenneth M. Chapman
Mrs. Gerald Cassidy
Mrs. William Lumpkins
× Mrs. K. M. Chapman
Mrs. Albert Schmidt
Mrs. Charles H. Dietrich
Mrs. Wilbur Wiswall
NellRuth Roughton

8 × = deceased, 1952

Vice-President Kenneth Chapman presided in the absence of the President, Miss Mary C. Wheelwright. He briefly explained that the Society was begun in the early 1920's and formally organized in 1929 with Articles of Incorporation to enable the Society to conduct its work properly. The purpose of the Society was to collect sources of Spanish-Colonial arts and crafts and to stimulate their revival.

Doctor Mera commented on losses and gains, stating that the Society having been inactive for some time had lost a great many opportunities for the preservation and study of the Spanish-Colonial arts in our State. He suggested that the Society should henceforth gather material so as to arrive at an understanding of the scope and influence in earlier times of the arts and crafts in New Mexico. The Society did, in the past, collect a few photographs, santos, and blankets, but failed of the means to retain in the State, the best collection of Santos ever made and it went to the Taylor Museum, Colorado Springs. The reason for the Society's inability to carry on was definitely the lack of funds, the problem never having been formulated, and there was never sufficient background for constructive work. He suggested that there be a more thorough study of early developments in Colonial arts and crafts and of the limitations and the psychology as well as the economic conditions among the early people who produced these crafts. Mainly, our purpose should be to preserve things which are left in New Mexico so as to reap a full benefit.

Credit: Spanish Colonial Arts Society 1938
State Records Center & Archives
Montezuma, Santa Fe, New Mex.

Miss Curtin was called upon to make comments on the present day conditions, the preservation, revival, and adaptation of crafts to modern uses. She said that she started the Native Market during the depression in order to save some of the people from its demoralizing effect and at the same time to save for New Mexico its artistic tradition. Learning that the Government would provide guidance for craftsmen through the Department of Vocational Education but that there was need for an outlet for the work, she saw the perfect opportunity. The Native Market has served not only as an outlet for Native works but as a laboratory for the development of salable products, for the testing of their artistic and commercial value and it has made an effort to give guidance in the preservation of standards of quality and design. "After these past years of close observation and experience, all I can see is Need! Need in every field," she said. "Need for anything and everything of a constructive nature that the community can still do for Spanish-Colonial arts and culture." She related briefly the function of El Parian Analco and how the native people had testified their appreciation. In conclusion, Miss Curtin said, "In spite of the hard work, the difficulties and the expense, we now have the makings of a real Native Market. Any or all of its facilities will be continuously at the service of the Spanish-Colonial Arts Society."

Mrs. Nina Otero-Warren suggested that we must all work to save what we have. Through a committee, the Society could ask the Clergy to prevent the sale of Santos from the Churches.

Miss Carmen Espinosa briefly explained the functioning of the Department of Vocational Education. She also suggested that the aim should be to preserve all of the culture of the Spanish-speaking people, not to limit the work to just a few phases of it.

Mrs. Chapman suggested that there be rooms dedicated in the State Museum for the exhibitions of crafts and household furnishings sufficiently complete to be a source of knowledge for all interested persons.

Dr. Reginald Fisher informed the meeting that there was a plan to secure additional space for the Museum in the old Armory building which would enable them to make a complete display in the old Palace of each culture, of territorial and pre-territorial times. Classes should be conducted in connection with the exhibits, as a means of counteracting destructive influences on the youth of our State.

Mrs. Otero-Warren suggested that the Vocational Schools be a background of training and that all should be taught to appreciate the crafts in order that they be preserved in the homes of the craftsmen themselves.

Mr. Sweeney explained that the public schools would welcome instruction in Native arts and crafts and that the reason these have not been taught more thoroughly lies in the lack of knowledge and reference material.

A motion by Mrs. Alexander was duly made, seconded by Mrs. Otero-Warren and carried that an annual dues of $1.00 for membership to the Society be made part of the By-Laws.

It was suggested that the Spanish-Colonial Arts Society should be affiliated with interested Societies of the local Spanish people. Mrs. Henderson moved that the membership of these Societies be created the honorary membership of this Society. The motion was seconded by Mrs. Cassidy and carried unanimously. Mrs. Ortiz accepted for the Sociedad Folklorica; Mrs. Gilbert accepted for the Lulacs.

Mrs. Henderson moved that Mrs. Otero-Warren be made Chairman of a committee to call upon the Archbishop and ask for his cooperation in restricting the old churches from the sale of their historic Santos. Seconded by Mrs. Cassidy, the motion was carried.

The following Chairmen were named to head Committees:

EXHIBITION AND LOANS	Sheldon Parsons
MUSIC AND DRAMA:	Mrs. R. H. Clarkson
PUBLICITY:	Mrs. H. S. A. Alexander
COLLECTIONS AND PRESERVATION OF MATERIAL:	Dr. Harry Mera
MEMBERSHIP, FINANCE, AND ORGANIZATION:	Mrs. Charles H. Dietrich
MODERN CRAFTS AND ADAPTATIONS:	Miss Leonora F. Curtin
PRESERVATION OF MONUMENTS AND ARCHITECTURE:	John Gaw Meem

It was decided that all chairmen of committees and the officers would form a Policy and Aims Committee, and meet. It should consider a careful study of what is being done by other groups and then outline the major activities for the Society.

Mrs. Alexander suggested for the consideration of the Policy and Aims Committee, that loan exhibits be a project.

Mrs. Henderson also suggested that the Policy and Aims Committee consider the possibility of making the Society function as a clearing house of information in regard to activities of all the groups working in related fields, and the sources of material.

The meeting was adjourned.

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991

IDENTIFICATION

ADDRESS: 614 - 616 ACEQUIA MADRE
CAMINO DEL MONTE SOL NAT. HIST. DIST.

ID NUMBER: 051600019 HOUSE

BUILDING NAME: POLOHEIND/CURTIS

UTM REFERENCE EASTING NORTHING
ZONE 12 13

LEGAL DESCRIPTION:
TNSP 17 N S. RANGE 9 E W SEC 25 NE 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION:
____ ESTIMATE 1925 ACTUAL
SOURCE(S) OWNER

BUILDING DATA

ARCHITECTURAL STYLE:
TERRITORIAL REVIVAL

USE:
HISTORIC: (residential)
OTHER ____
PRESENT: (residential)
OTHER ____

SURROUNDINGS: RESIDENTIAL

RELATIONSHIP TO HISTORIC SURROUNDINGS:
____ SIMILAR X NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:
X YES ____ NO
WHAT TYPE? DETATCHED GARAGE + SHOP
IF INVENTORIED, LIST ID NUMBER(S)
051900019

DEGREE OF REMODELING:
X MINOR ____ MODERATE
____ MAJOR
EXPLAIN: POOL CHANGING ROOMS ADDED

OVERALL CONDITION:
X EXCELLENT ____ GOOD
____ FAIR ____ DETERIORATED

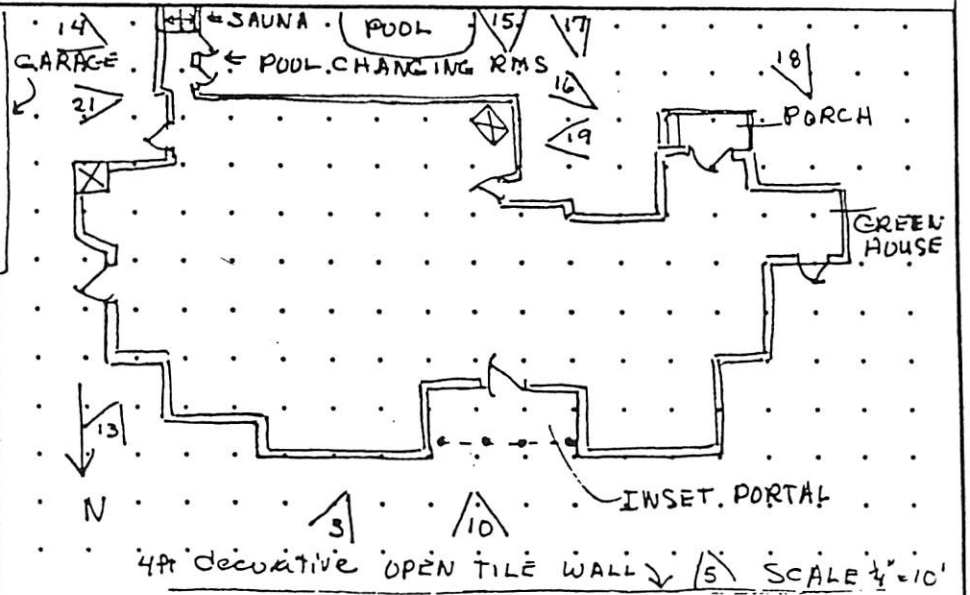
BUILDING THREATENED?
____ YES X NO

PHOTO



#5 GROUNDS

SITE PLAN



4A decorative OPEN TILE WALL SCALE 1/4"=10'

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 CONT X

LOCAL DESIGNATION: Core HISTORIC DISTRICT
X ~~SIGNIFICANT~~ NOTEWORTHY X CONTRIBUTING ____ NON-CONTRIBUTING

LOCAL LANDMARK ____ YES ____ NO

SURVEYED 8-14-91 BY AC

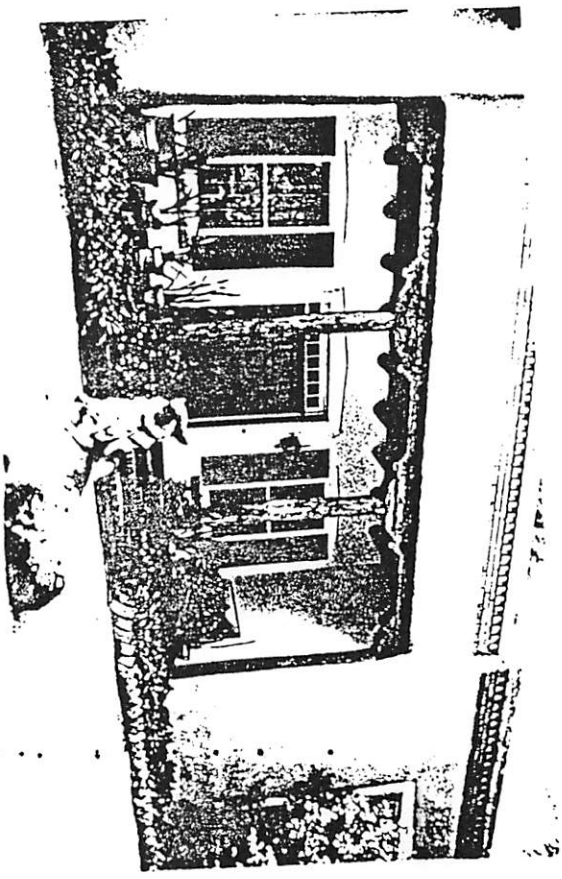
NEGATIVES WITH NMHPD ROLL # 12 NEG # 3 TO 21

ARCHITECTURAL AND LANDSCAPE FEATURES

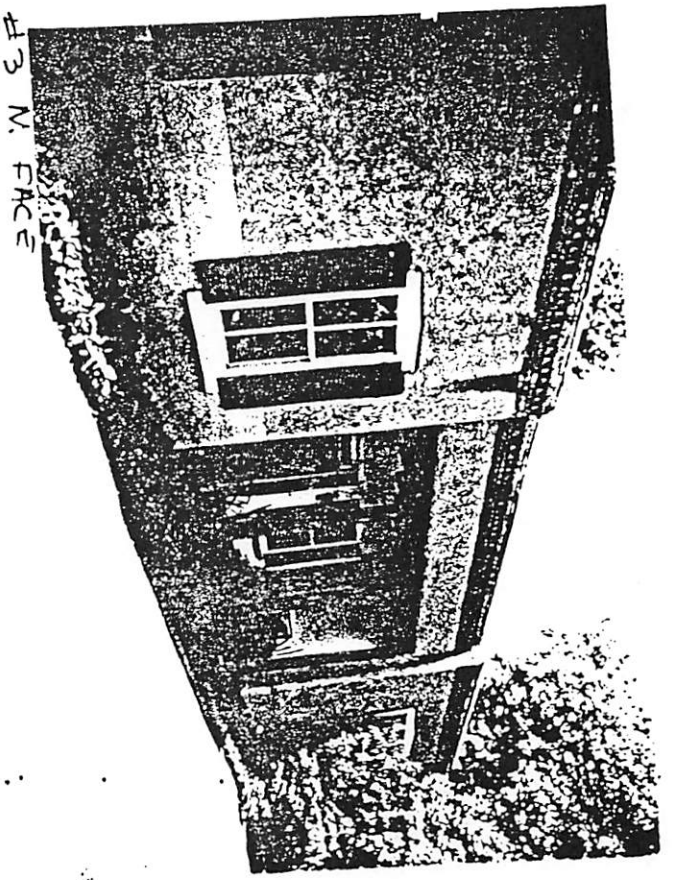
FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	PROBABLY ADOBE STUCCOED	EXCELLENT
FOUNDATIONS	NOT VISABLE	
DOORS	WOOD PANEL WITH SIDE PANELS & GLASS PANES ACROSS DOOR	PEDIMENT PAINTED WHITE TERRITORIAL REV. DOOR & SHUTTERS PAINTED DK GREEN
WINDOWS	WOOD FRAME DBL HUNG 2/2 CONCRETE SILLS	WHITE PEDIMENTS WITH DK GREEN SHUTTERS ON FRONT FACADE
PORTALES	SPANISH PUEBLO REVIVAL PORTAL - CORBELS N. SIDE	WALL OF PORTAL PAINTED WHITE
CANALES	EAST SIDE - SAWTOOTH DETAIL UNDERNEATH	
PORCHES	SMALL PORCH WEST END OF BACK	
BALCONIES		
ROOFS	BRICK TERRITORIAL COPING FLAT WITH PARAPETS	
COURTYARDS		
FENCES/WALLS	DECORATIVE OPEN TILE WALL NORTH OF FACADE	
ARCH. DETAILS	GREEN HOUSE N. END HAS CLASSIC WHITE DETAILS	GREENHOUSE - CHAMFERED POSTS, PIERCED WOOD LOWER PANELS & AWNING WINDOWS
OTHER	HOUSE SITS WELL AWAY FROM STREET	& EXTENSIVE WOODED GROUNDS
COMMENTS	1987 POLDHEIMD GIVEN PERMISSION TO REMODEL	

ADDITIONAL PHOTOGRAPHS

#10 N FACE



#3 N. FACE

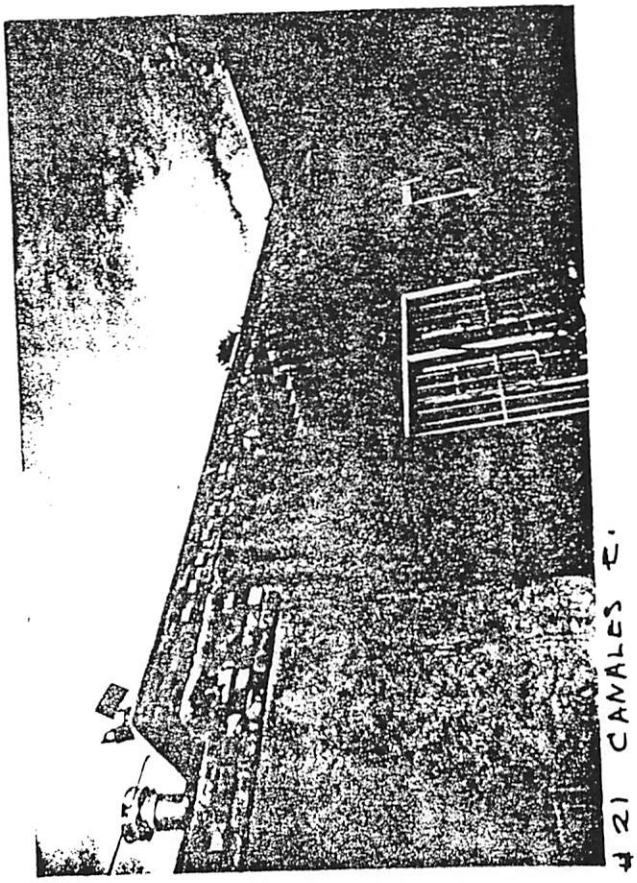


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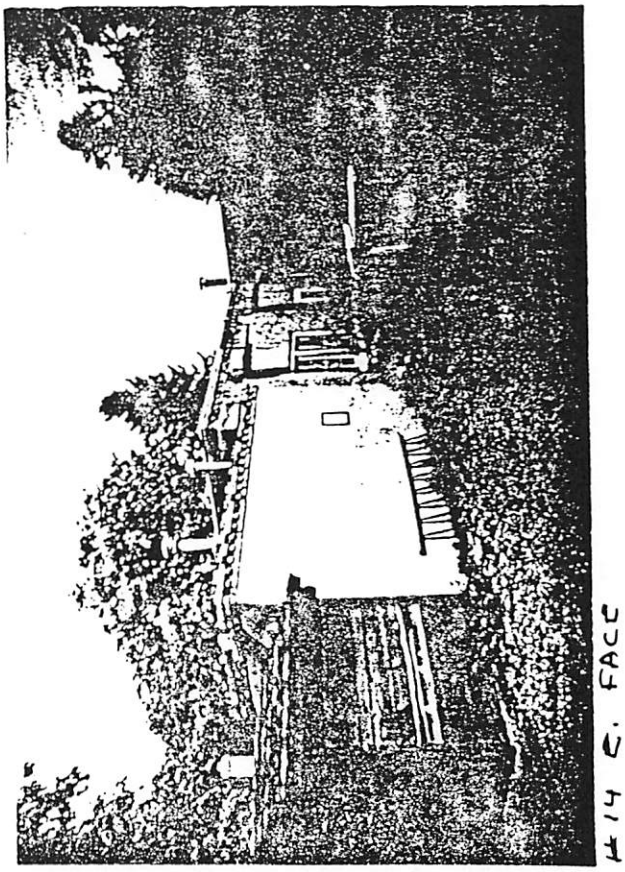
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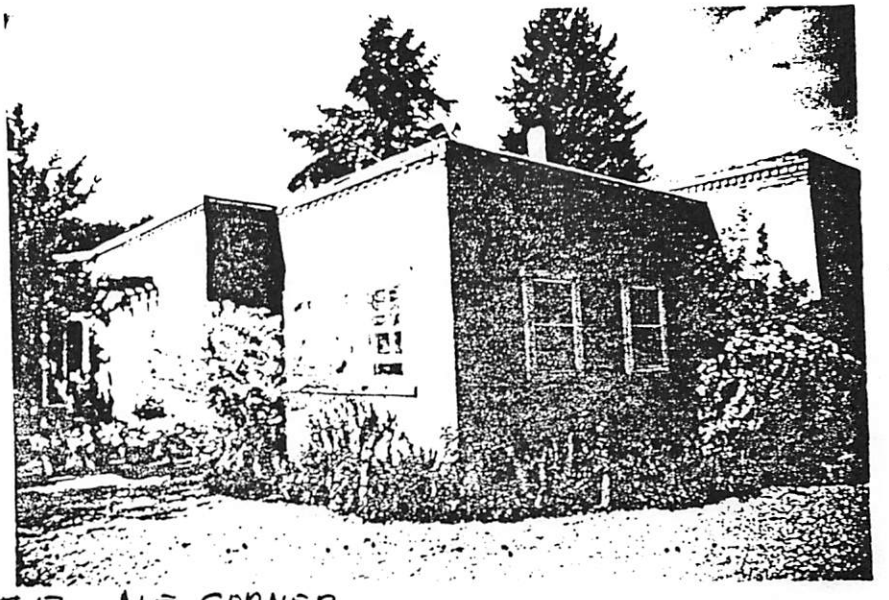
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DATE 8-14-91 BY AC



#21 CANALES E.



#14 E. FACE



#13 NE CORNER

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

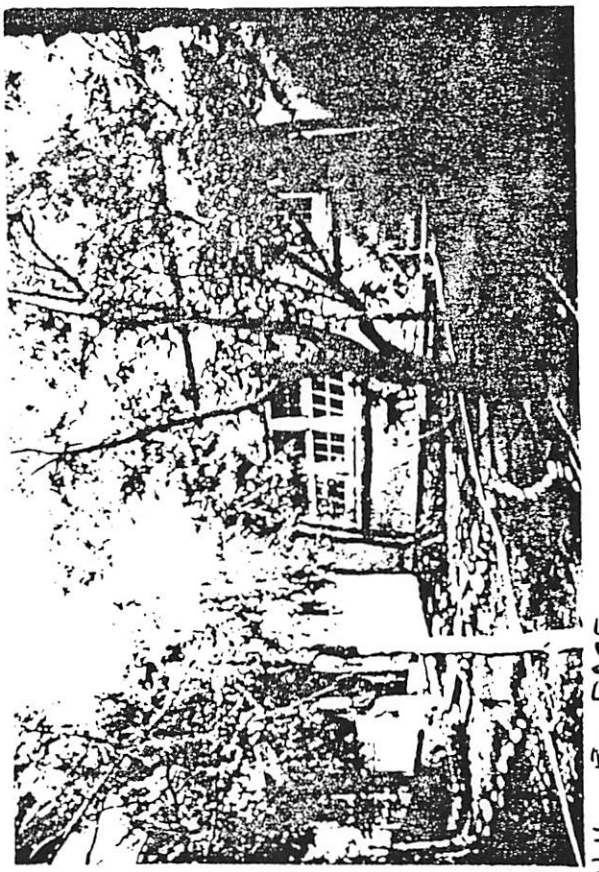
NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991 (concluded)

IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

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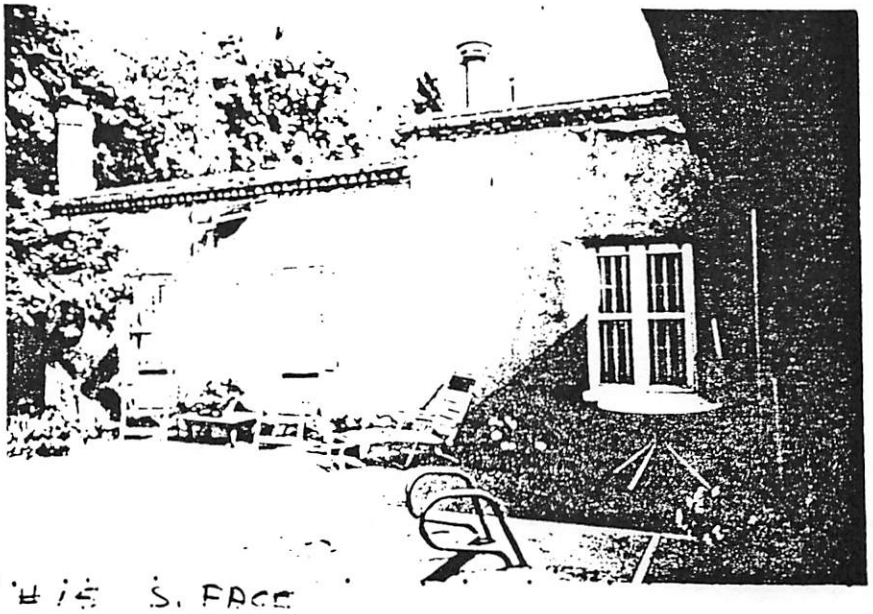
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#16 E. FACE



#17 W. FACE



#14 S. FACE

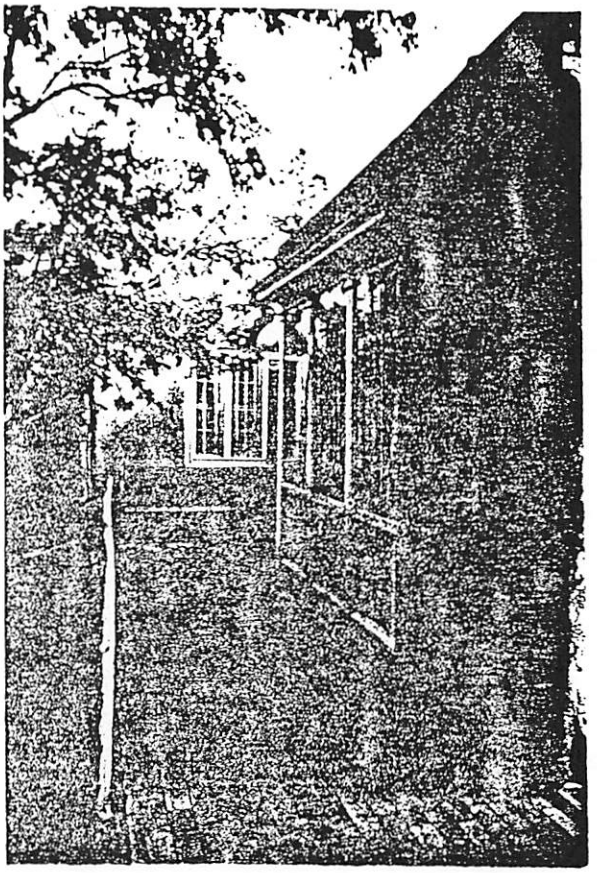
(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

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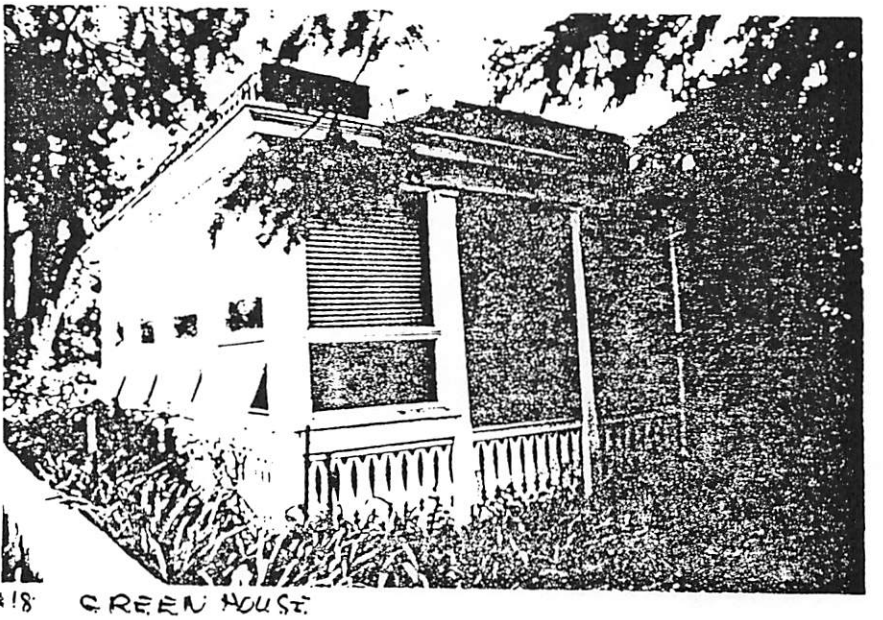
ADDRESS 614 - 616 ACEQUIA MADRE

ID NUMBER 05/160019

SURVEYED/RESEARCHED
DATE 8-14-91 BY AC



#17 W. FACE



#18 GREEN HOUSE

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991

ADDRESS: 614-616 ACEQUIA MADRE
CAMINO DEL MONTE SOL NATL HIST. DIST.

ID NUMBER: 051600019 GARAGE

BUILDING NAME: PALOHEIMO/CURTIN

UTM REFERENCE EASTING NORTHING
ZONE 12 13

LEGAL DESCRIPTION:
TNSP 17 N RANGE 9 E SEC 25 NE 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION:
____ ESTIMATE 1925 ACTUAL
SOURCE(S) OWNER

ARCHITECTURAL STYLE:
TERRITORIAL REVIVAL

USE:
HISTORIC: (residential)
OTHER ____
PRESENT: (residential)
OTHER ____

SURROUNDINGS: RESIDENTIAL

RELATIONSHIP TO HISTORIC SURROUNDINGS:
____ SIMILAR X NOT SIMILAR

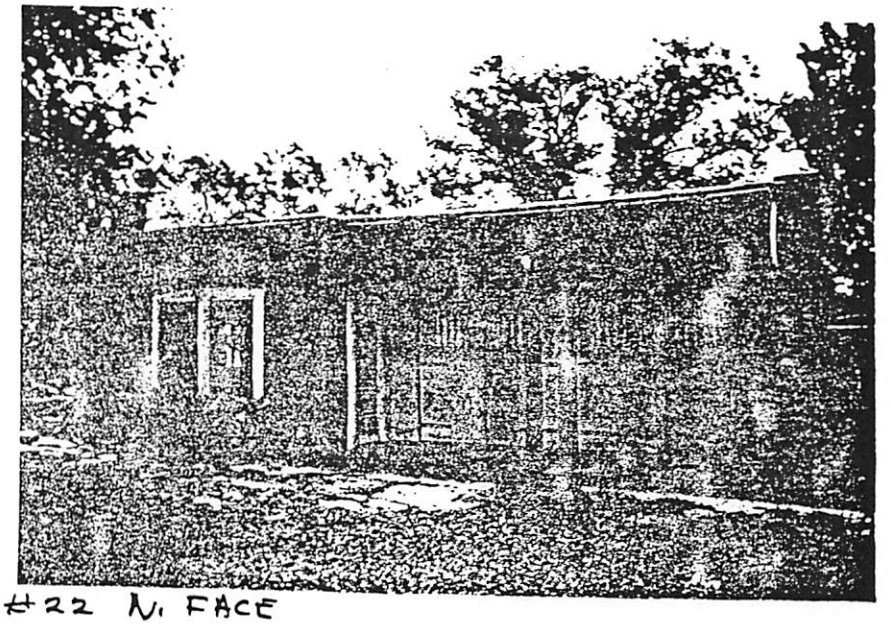
ASSOCIATED BUILDINGS ON SITE:
X YES ____ NO
WHAT TYPE? HOUSE
IF INVENTORIED, LIST ID NUMBER(S)
051600019

DEGREE OF REMODELING:
____ MINOR ____ MODERATE
X MAJOR
EXPLAIN: LIVING QUARTERS ADDED TO GARAGE

OVERALL CONDITION:
____ EXCELLENT X GOOD
____ FAIR ____ DETERIORATED

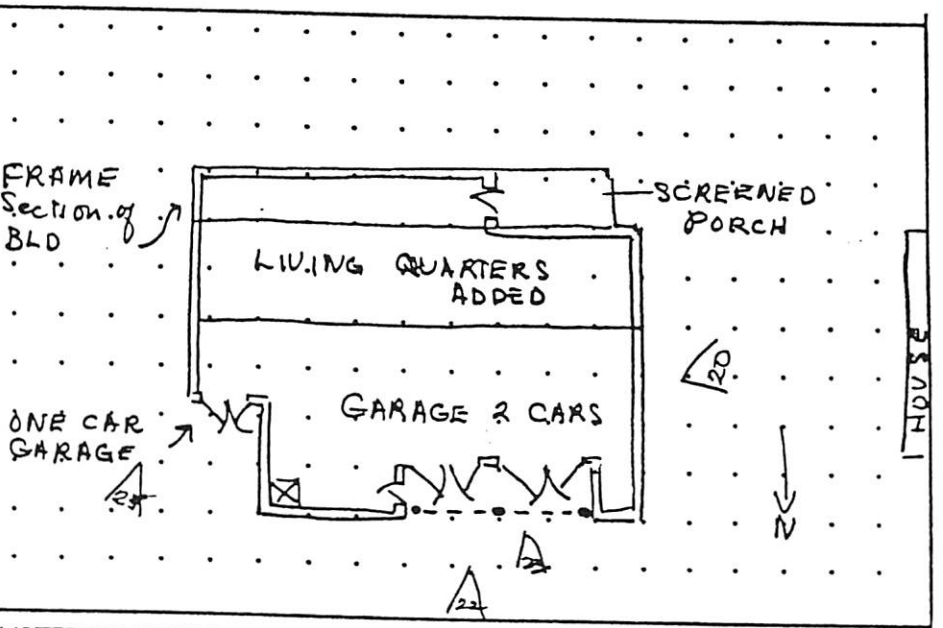
BUILDING THREATENED?
____ YES X NO

PHOTO



#22 N. FACE

SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?
____ YES X NO ____ ELIGIBLE
____ CONTRIBUTING X NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?
____ YES X NO ____ ELIGIBLE

LOCAL DESIGNATION: Core HISTORIC DISTRICT
____ SIGNIFICANT X CONTRIBUTING ____ NON-CONTRIBUTING

LOCAL LANDMARK ____ YES ____ NO

SURVEYED 8-14-91 BY AC

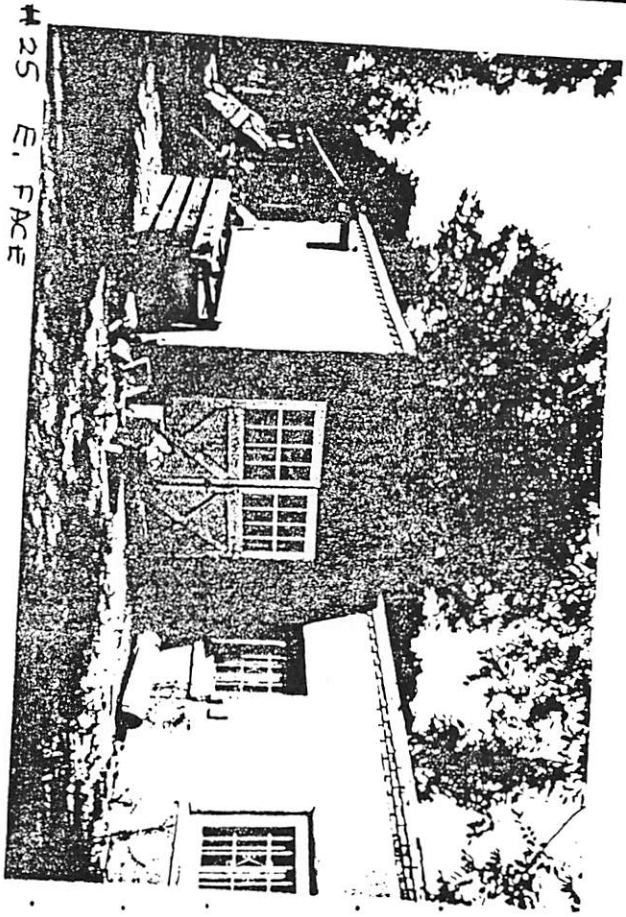
NEGATIVES WITH NMHPD ROLL # 12 NEG # 18 TO 25

ARCHITECTURAL AND LANDSCAPE FEATURES

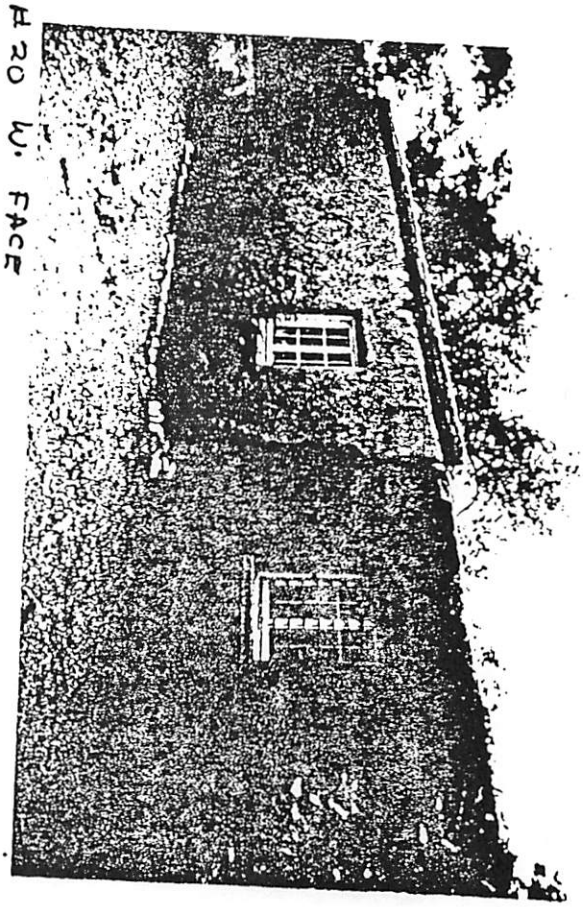
FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	STUCCO	
FOUNDATIONS	NOT VISABLE	
DOORS	SCREEN DOOR	GARAGE DOORS SPINDLE OPENINGS BLACK STRAP HINGES
WINDOWS	NORTH - PEDIMENT WOOD FRAME DBL HUNG 1/1	WEST SIDE 6 PANE CASEMENT PAIRED WOOD FRAME
PORTALES	CORBELS & POSTS - SLIGHT SET BACK	WALL PAINTED WHITE
CANALES	EAST SIDE	
PORCHES	SCREENED PORCH ALONG SOUTH WEST	
BALCONIES		
ROOFS	BRICK COPING FLAT WITH PARAPETS	
COURTYARDS		
FENCES/WALLS		
ARCH. DETAILS		
OTHER		
COMMENTS		

ADDITIONAL PHOTOGRAPHS

#25 E. FACE



#20 W. FACE



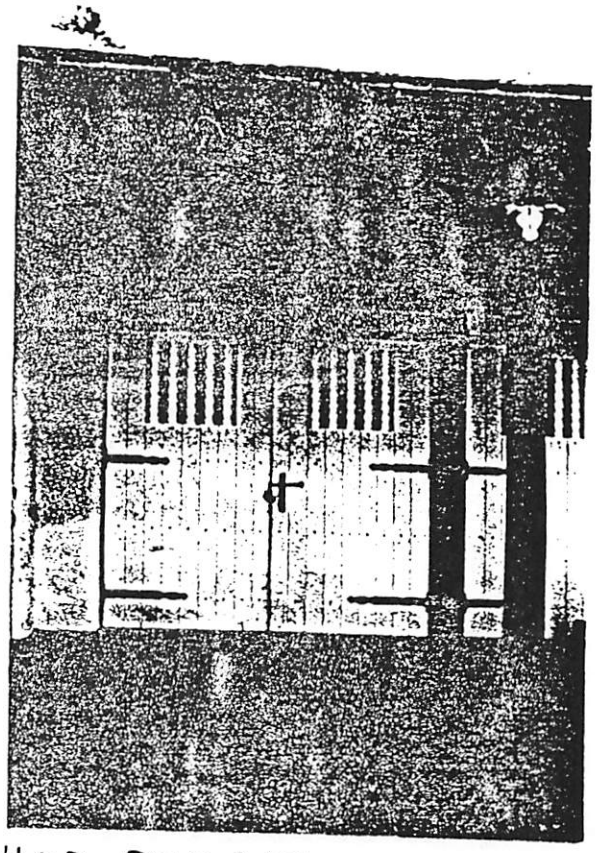
NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991 (concluded)

IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600619

SURVEYED/RESEARCHED
DATE 8-14-92 BY AC



#23 DOOR DETAIL

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

DESCRIPTIONS OF REPRESENTATIVE CONTRIBUTING BUILDINGS

Except as noted, all buildings are one story and hard plastered in earth tones of brown or beige.

Survey (019) Address: [redacted] Curtin/Paloheimo House
Approx. Date: Bet. 1921 and 1930 Style: Territorial Revival Photo #7

Description: Streetscape and siting: Set back from street on large, grassy, unlandscaped lot. Large street trees. Wide, wood-planked bridge over acequia. Entrance marked by low, curved, stuccoed wall. Second wall behind first with entrance gate, part stuccoed wall and part coyote fence. No enclosing or street walls. Roof: Flat, parapet topped with denticulated brick coping. Facade: Asymmetrical, inset portal over entrance which includes large central door and window on each side. Portal supported by posts and corbels, stained or painted brown. Door has transom with seven small lites. Windows: Wood. 2/2 Double hung. White wood trim, pedimented. Green shutters. Wing on east has two smaller windows with no shutters.

Comments: An example of Territorial Revival style, although the brown posts and corbels of the portal are an element from the Pueblo Revival Style. Unusual setting for this district - set back on what had been a large cultivated field which had not been deeded in strips.

Attachment B

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

building threatened? yes	surveyed date 6-6-83 by mb	county Santa Fe	ID no. 051600019
field map Santa Fe, N.M.	number 1	UTM reference zone 12 13 easting	northing

location description: 614 Acequia Madre

city/town: Santa Fe

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

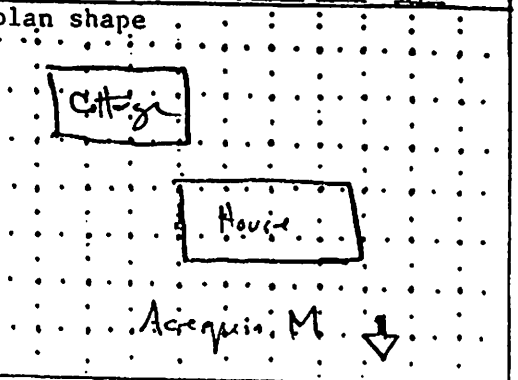
building name: Curtin House / Paloheimo House

legal description: tnsp 17 N S range 9 E W sec 25 NE¼ NE¼

film roll by mb no. 2	negative nos. 1→6	loc. of neg. HPB



plan shape



date of construction: Pre 1944 estimate Pre-1928 actual

source: 1944 directory (from memory)

use
present: residential
other:
historic: residential
other:

condition: ✓ excellent ___ good ___ fair ___ deteriorating

degree of remodeling: ___ minor ✓ moderate ___ major
describe:

style: Territorial Revival

foundation material: Not Vis

wall material/surface: Stucco

architectural features: Dentil coping. Pedimented windows P/2 wood casement w/shutters. Portal w corbeled. Cottage - similar

surroundings: Residential

relationship to surroundings: ✓ similar ___ not similar

district potential: ✓ yes ___ no

significance: ___ eligible ✓ of interest ___ none

if eligible, why?

comments

Wall / hedge / wire fence / wood fence / landscape / street trees / stone curb / setback / acequia

Structure

N.B. Acc to Billumphries, the residence was designed by Irving Parsons ~~mid-1920's~~ M. was designed by Henderson (1910-15) Irving Parsons did additions in late 1920's. Lumphries did irr wing in 1937. Property listed (no structure) 1912 King's map under name Candido Herrera

associated buildings? ✓ yes
what type? Cottage
if inventoried, list ID nos.

see back? ___ yes

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991 H124

IDENTIFICATION

ADDRESS: 614 - 616 ACEQUIA MADRE
CAMINO DEL MONTE SOL NAT. HIST. DIST.

ID NUMBER: 051600019 HOUSE

BUILDING NAME: POLOHEIND/CURTAIN

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

TNSP 17 N S RANGE 9 E W SEC 25 NE 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION: 1928
____ ESTIMATE 1925 ACTUAL

SOURCE(S) OWNER orig. blueprints

BUILDING DATA

ARCHITECTURAL STYLE:
TERRITORIAL REVIVAL

USE:

HISTORIC: (residential)

OTHER ____

PRESENT: (residential)

OTHER ____

SURROUNDINGS: RESIDENTIAL

RELATIONSHIP TO HISTORIC SURROUNDINGS:

___ SIMILAR X NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

X YES ___ NO

WHAT TYPE? DETATCHED GARAGE + SHOP

IF INVENTORIED, LIST ID NUMBER(S)

051900019

DEGREE OF REMODELING:

X MINOR ___ MODERATE

___ MAJOR

EXPLAIN: POOL CHANGING ROOMS ADDED

OVERALL CONDITION:

X EXCELLENT ___ GOOD

___ FAIR ___ DETERIORATED

BUILDING THREATENED?

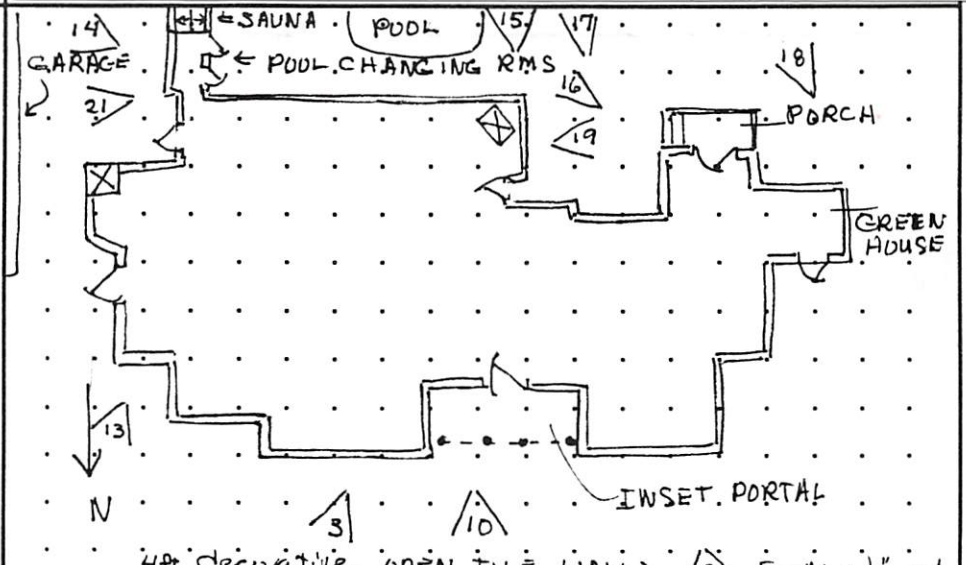
___ YES X NO

PHOTO



#5 GROUNDS

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 CONT X

LOCAL DESIGNATION: Core HISTORIC DISTRICT

X NOTEWORTHY ~~SIGNIFICANT~~ X CONTRIBUTING ___ NON-CONTRIBUTING

LOCAL LANDMARK ___ YES ___ NO

SURVEYED 8-14-91 BY AC

NEGATIVES WITH NMHPD ROLL # 12 NEG # 3 TO 21

ARCHITECTURAL AND LANDSCAPE FEATURES

FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	PROBABLY ADOBE STUCCOED	EXCELLENT
FOUNDATIONS	NOT VISABLE	
DOORS	WOOD PANEL WITH SIDE PANELS & GLASS PANES ACROSS DOOR	PEDIMENT PAINTED WHITE TERRITORIAL REV. DOOR & SHUTTERS PAINTED DK GREEN
WINDOWS	WOOD FRAME DBL HUNG 2/2 CONCRETE SILLS	WHITE PEDIMENTS WITH DK GREEN SHUTTERS ON FRONT FACADE
PORTALES	SPANISH PUEBLO REVIVAL PORTAL - CORBELS N. SIDE	WALL OF PORTAL PAINTED WHITE
CANALES	EAST SIDE - SAWTOOTH DETAIL UNDERNEATH	
PORCHES	SMALL PORCH WEST END OF BACK	
BALCONIES		
ROOFS	BRICK TERRITORIAL COPING FLAT WITH PARAPETS	
COURTYARDS		
FENCES/WALLS	DECORATIVE OPEN TILE WALL NORTH OF FACADE	
ARCH. DETAILS	GREEN HOUSE N. END HAS CLASSIC WHITE DETAILS	GREENHOUSE - CHAMFERED POSTS, PIERCED WOOD LOWER PANELS & AWNING WINDOWS
OTHER	HOUSE SITS WELL AWAY FROM STREET	EXTENSIVE WOODED GROUNDS
COMMENTS	1987 POLOHEIMO GIVEN PERMISSION TO REMODEL	

ADDITIONAL PHOTOGRAPHS

#10 N. FACE



#3 N. FACE



IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600019

SURVEYED/RESEARCHED
DATE 8-14-91 BY AC



#21 CANALES E.



#14 E. FACE



#13 N.E CORNER

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

IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600019

SURVEYED/RESEARCHED
DATE 8-14-91 BY AC



#17 W. FACE



#18 GREENHOUSE

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

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1991 (concluded)

IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600019

SURVEYED/RESEARCHED
DATE 8-14-91 BY AC



#16 E. FACE



#19 W. FACE



#15 S. FACE

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

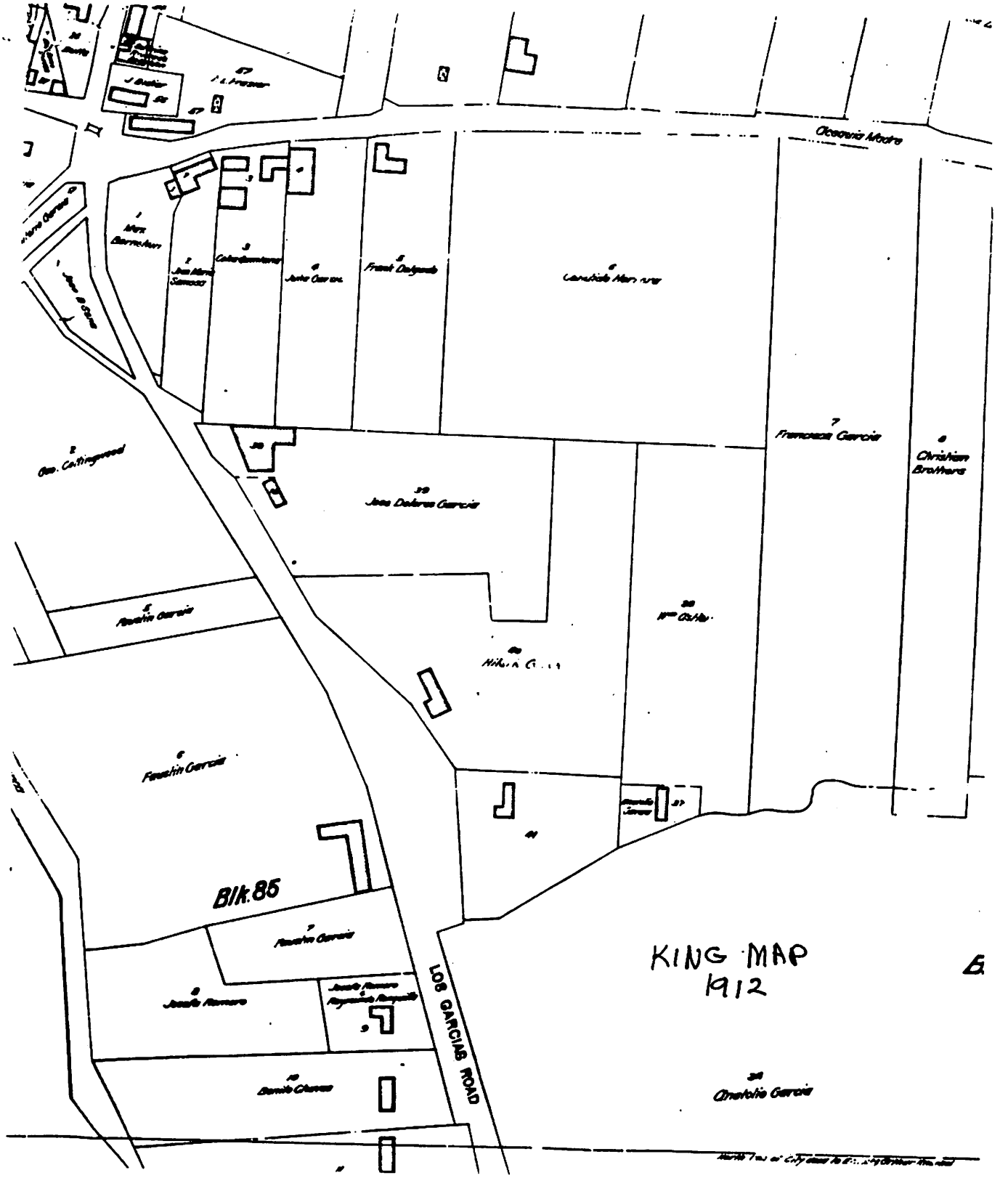
DESCRIPTIONS OF REPRESENTATIVE CONTRIBUTING BUILDINGS

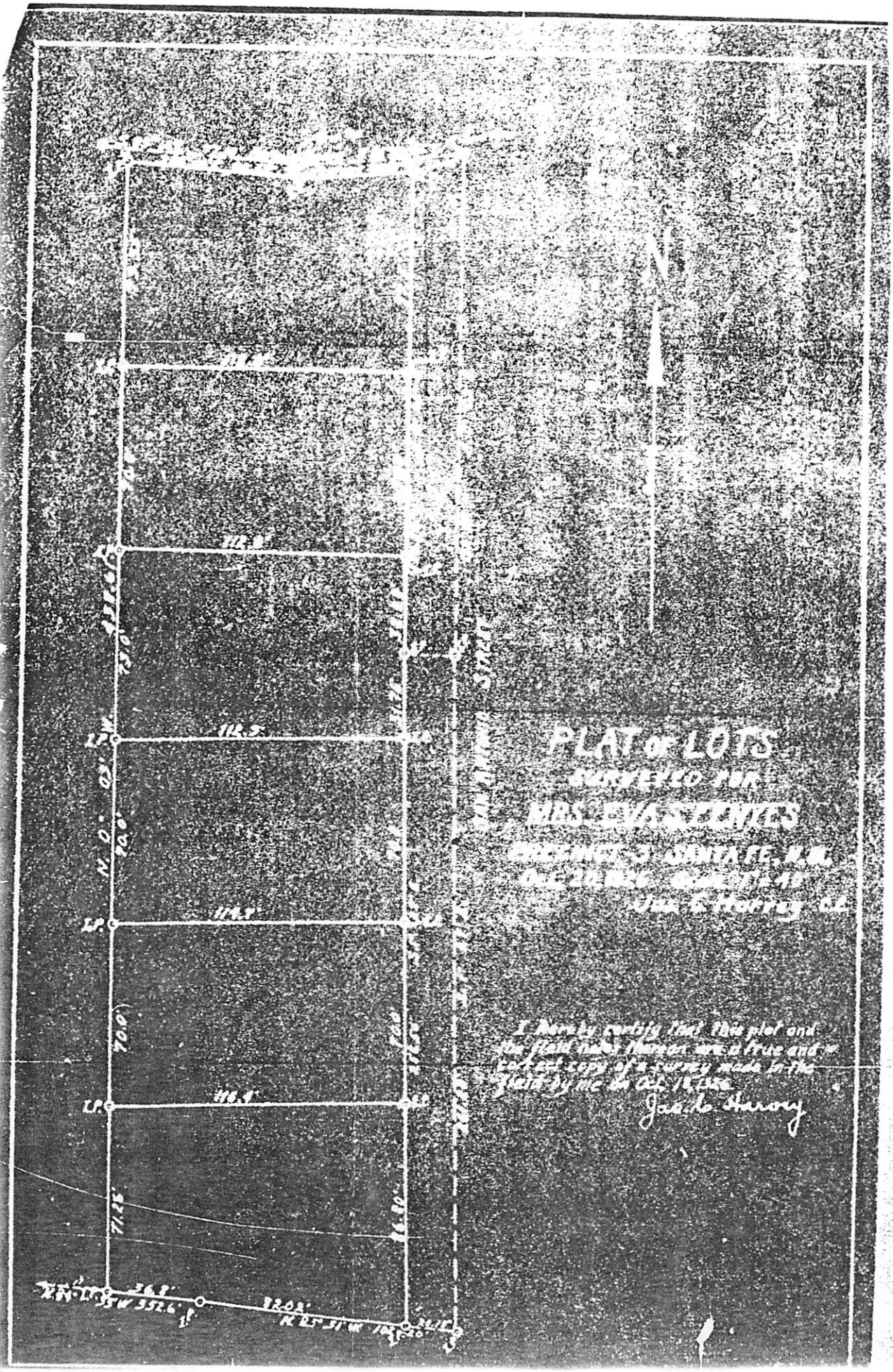
Except as noted, all buildings are one story and hard plastered in earth tones of brown or beige.

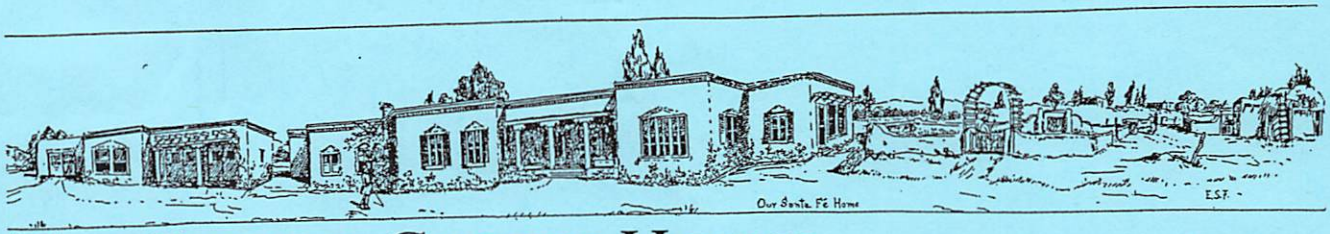
Survey (019) Address: 614 Acequia Madre Road Curtin/Paloheimo House
Approx. Date: Bet. 1921 and 1930 Style: Territorial Revival Photo #7

Description: Streetscape and siting: Set back from street on large, grassy, unlandscaped lot. Large street trees. Wide, wood-planked bridge over acequia. Entrance marked by low, curved, stuccoed wall. Second wall behind first with entrance gate, part stuccoed wall and part coyote fence. No enclosing or street walls. Roof: Flat, parapet topped with denticulated brick coping. Facade: Asymmetrical, inset portal over entrance which includes large central door and window on each side. Portal supported by posts and corbels, stained or painted brown. Door has transom with seven small lites. Windows: Wood. 2/2 Double hung. White wood trim, pedimented. Green shutters. Wing on east has two smaller windows with no shutters.

Comments: An example of Territorial Revival style, although the brown posts and corbels of the portal are an element from the Pueblo Revival Style. Unusual setting for this district - set back on what had been a large cultivated field which had not been deeded in strips.


Blk. 85
LOS GARCIAS ROAD
KING MAP
1912


PLAT OF LOTS
I Hereby Certify that this plat and
Oct. 20, 1926
West S. de/San Antonio



THE FENYES-CURTIN HOUSE

614 Acequia Madre

The Territorial Revival style Fenyes Curtin House was built in the summers of 1925 and 1926. Although named for the original builder Eva Scott Fenyes and her daughter Leonora Scott Muse Curtin this house is often referred to today as the Paloheimo House for Mrs. Fenyes's granddaughter Leonora Curtin Paloheimo who lived there until she died in 1999.

The three generations of occupants were extraordinary women. Mrs. Fenyes was a masterful watercolorist who documented over 300 early California missions and adobe houses between 1898 and 1930. Leonora Curtin was a recognized expert in Spanish Colonial and Indian arts, artifacts, and cultural tradition, and the author of several articles and two books, based on extensive field work. Leonora Curtin Paloheimo played a major role in the preservation and revival of native Spanish arts and crafts. One of her greatest contributions was the creation of the exceptional museum of Spanish Colonial life, El Rancho de las Golondrinas which she established with her husband, George Paloheimo.

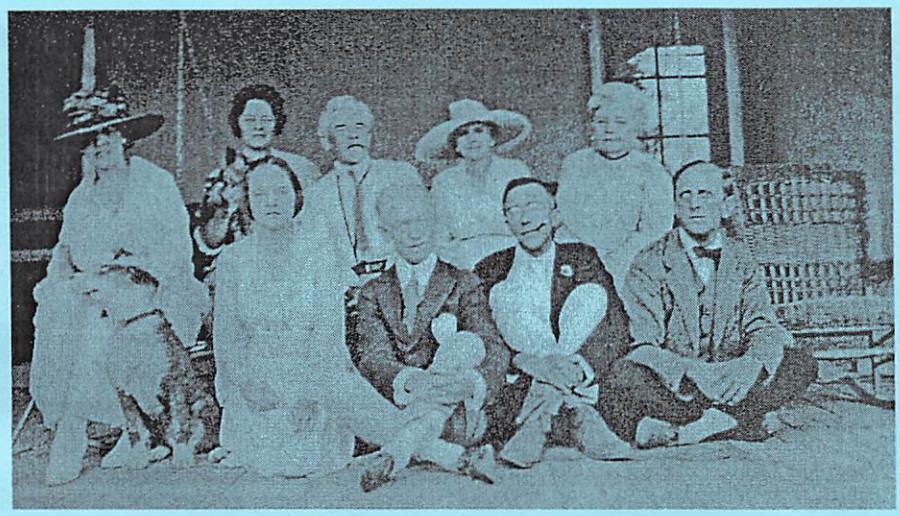
Mrs. Fenyes was the daughter of Leonard Scott, owner of the Scott Publishing Company. She first visited Santa Fe in 1889 with her daughter Leonora. She returned often in the first part of the century.

After living in rented quarters and for a time in houses she built on Hillside Avenue and Cerro Gordo, Mrs. Fenyes purchased the large parcel on Acequia Madre. The family built four small houses on seven parcels facing San Antonio Street and the family home sits on the remaining almost four acres.

Unhappy with proposed designs from two different architects, the house, in the end, was designed by the three women and architect A. Rossiter created the construction drawings. It was completed by builder Charles Campbell of adobe bricks that were manufactured on site with six inches of dirt on the roof for insulation.

The house has changed very little since it was built. The original sleeping porch on the west side was remodeled into an office and library in 1930. In the late 1930s, architect William Lumpkins designed a small addition to the bedrooms in the back of the house. The house's furnishings are original.

The property is being preserved under Trusts established by the Paloheimos.



Top: "Our Santa Fe Home" by Eva Scott Fenyes

Left: September, 1919. Seated on chairs left to right Mrs. Rolshoven, Mrs. Leonora S. M. Curtin, Mr. Rolshoven, Mrs. Rollins, and Mrs. Eva Scott Fenyes. Front row, kneeling and sitting on the ground are left to right Leonora F. Curtin (later Paloheimo). R. Rollins, Homer Grunn (he was a musician), and Marsden Hartley.