

Bulletin...

*The
Historic*

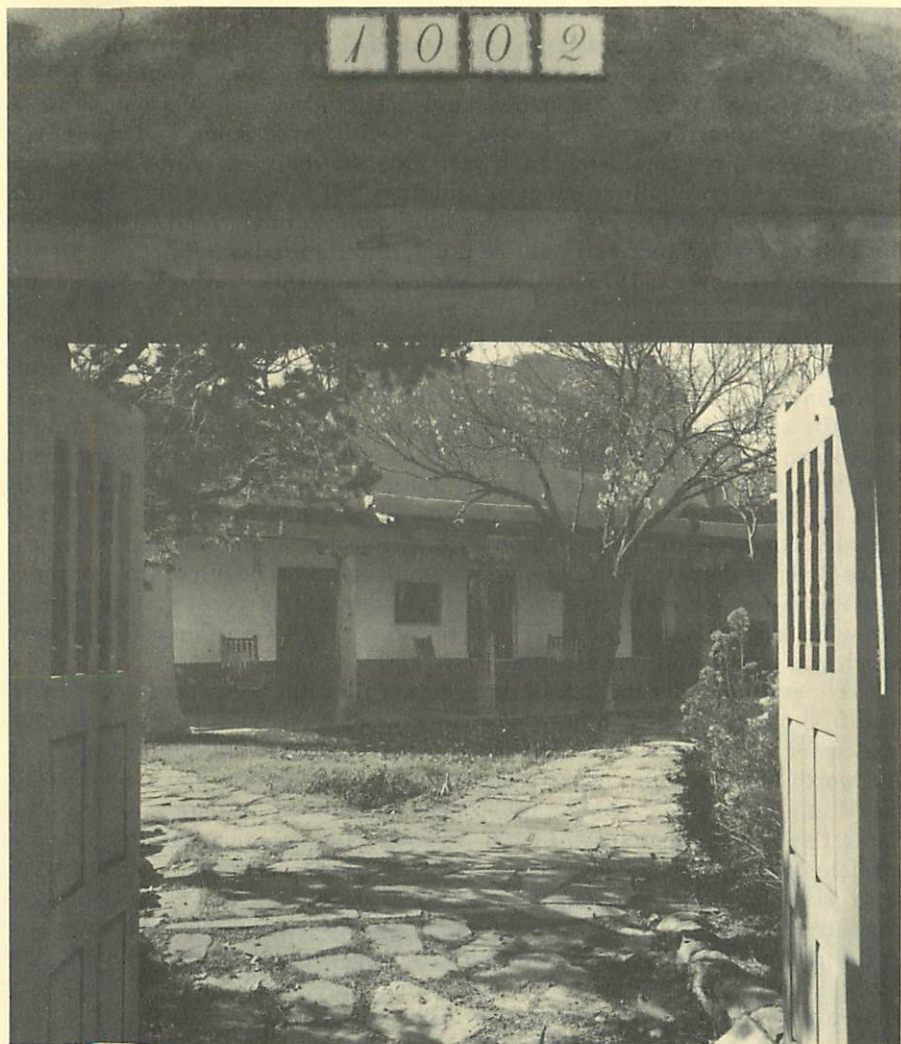


*Santa Fe
Foundation*

Vol. 5

January, 1979

No. 1



*The Carlos Vierra House — 1002 Old Pecos Trail
Photograph courtesy of Hope Curtis.*

The Carlos Vierra House

1002 Old Pecos Trail

A major spokesman for reviving the Spanish-Pueblo style of architecture in Santa Fe, Carlos Vierra best demonstrated his architectural preferences in the residence he constructed at 1002 Old Pecos Trail. In many small New Mexican towns and Indian pueblos the traditional Spanish-Pueblo style of architecture had been the accepted building form well into the 20th century. However, following the arrival of the railroad in 1879 this style was quickly being replaced with more "modern" architectural styles, in Santa Fe and other large New Mexico cities, and the older buildings were systematically razed or extensively altered to conform to the changing tastes of their owners. The prevalent mood was best characterized by the *Santa Fe Daily New Mexican* on October 8, 1889 when in "selling" Santa Fe the paper snubbed the earlier style of architecture by noting, "Occasionally, groves of cottonwoods with darker hues, and shade trees in the streets more completely each year hide the shapeless adobe houses that must give way gradually to modern buildings." If it were not for Vierra and sensitive individuals like him reversing this "modernizing" trend, the architectural character of Santa Fe would be much different today.

Born on October, 3, 1876 at Moss Landing, California, Carlos Vierra was the son of Portuguese sailor Cato Vierra and his wife, Maria de Fratas. Young Vierra attended school in Monterey, California and was torn between art and a life at sea. He studied art under Gittardo Piazzoni at the Mark Hopkins Institute of Art in San Francisco until the age of twenty-five, when he could no longer resist the call of the sea. Vierra sailed in the wooden ship "Roanoke" around Cape Horn and eventually settled in New York. For about two years he resided in New York City and worked as a marine illustrator and cartoonist. However, by 1904 his health began to fail and doctors advised him to relocate in a dryer climate. For some unknown reason, Vierra selected a remote area along the Pecos River as his new home. Living in a small cabin his health did not improve and Vierra was forced to seek medical attention at St. Vincent's Sanitorium in Santa Fe. His arrival in Santa Fe was the start of a love affair with the town which was to last until his death in 1937.

Recuperating under the care of the Sisters of Charity, Vierra soon regained his health and launched forth on a new career. On November 27, 1905, he purchased for the grand sum of \$280.00 an entire photographic studio from J. B. Aylsworth and set up his own studio on the west side of the Plaza. Soon established as a professional photographer Vierra continued his painting, becoming Santa Fe's first resident artist. In 1907 the School of American Archaeology (an affiliate of the Archaeological Institute of America) was founded in Santa Fe. Two years later the Territory of New Mexico entered into a compact with Archaeological Institute of America which among other things resulted in the creation of the Museum of New Mexico and placed both it and the Santa Fe-based School of American Archaeology under the same director. Edgar Lee Hewett held this dual directorship from 1909 until his death in 1946. Because of Vierra's great interest in anything and everything New Mexican, he soon became associated with Hewett, artist-archeologist Kenneth Chapman and most significantly, attorney Frank Springer, a member of the Board of Regents of the Museum of New Mexico and president of the Managing Board of the School of

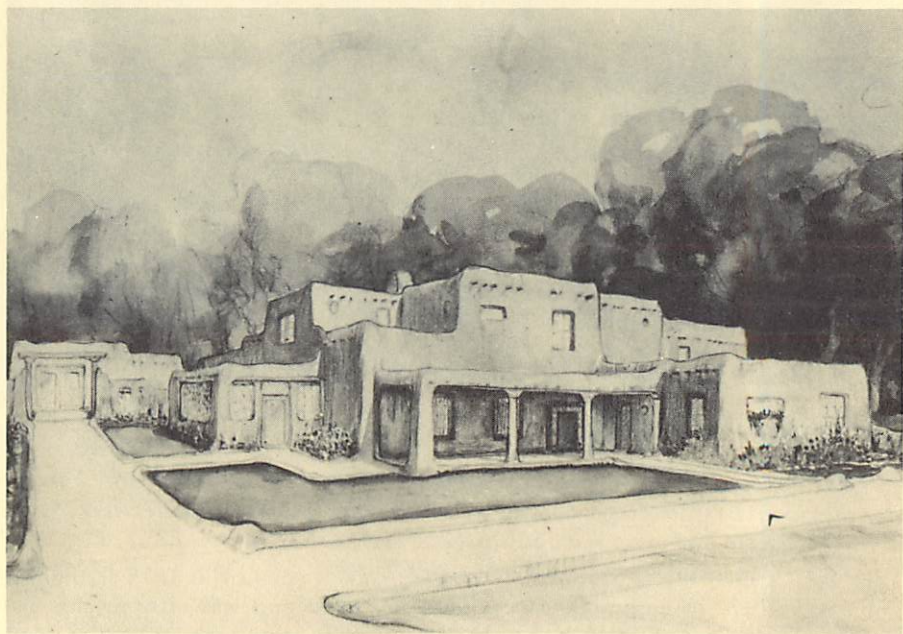


Carlos Vierra painting a Mayan courtyard while an employee of the School of American Archaeology. School of American Research Collection, State Records Center and Archives, Santa Fe, New Mexico.

American Archaeology. Springer had come to New Mexico in 1873 settling in Cimarron where he published *The Cimarron News* and was attorney for the Maxwell Land Grant Company. In 1883 he moved to Las Vegas and maintained his residence there until his death in 1927. Elected to the Territorial Councils of 1880-1881 and 1901-1902 Springer was also President of the Normal School



*Carlos Vierra studying the architecture of an early Santa Fe home.
Photograph courtesy of Mrs. Betty Toulouse.*



*Painting by Trent Thomas which served as the basis for the Vierra House.
Photograph courtesy of Mrs. Betty Toulouse.*

(New Mexico Highlands University) for five years. Springer became Vierra's patron and helped him not only indirectly by exerting his influence on his behalf but also directly with his financial support.

By 1912 Vierra was a staff member of both the Museum of New Mexico and the School of American Archaeology. He began by producing glass photographic negatives for the Museum but his involvement soon included working on the "restoration" of the Palace of the Governors under the supervision of archaeologist Jesse L. Nusbaum. Although not a true restoration, the project can better be described as an attempt at "earlying up" the historic building. This undertaking completed in 1913 launched the Spanish-Pueblo architectural style revival in Santa Fe. Often incorrectly referred to as "the Santa Fe Style" the revival in New Mexico had actually started much earlier in 1905. In that year, the central heating plant at the University of New Mexico in Albuquerque was constructed in that style incorporating a flat roof, a stepped-up profile, corner buttresses and second-story porticoes. For this innovative approach, university president William George Tight was summarily dismissed in 1909 by UNM's Board of Regents.

In 1912 of the eighteen or twenty homes built in Santa Fe, only two were constructed in the traditional style. In reaction to this increased unpopularity of traditional architecture the Santa Fe Chamber of Commerce sponsored a contest offering cash prizes for the best design in "New-Old Santa Fe style." Kenneth Chapman won first prize, while Vierra captured second, third and fourth places. During this time, Vierra continued to paint New Mexico scenes and was especially intrigued with the architecture he found within the Indian Pueblos. Later in 1924 Vierra would serve as a member of the Committee for the Preservation and Restoration of New Mexico Mission Churches. His great interest in Pueblo mission churches is best demonstrated by a series of paintings of extant churches and speculative renditions of demolished structures. As an employee of the School of American Archaeology Vierra studied the architecture of the Mayan ruins in Guatemala, Honduras and southern Mexico. The result of this research was several large murals depicting the artist's impression of how the Mayan cities appeared while inhabited. These murals, along with other paintings by Vierra, were exhibited in the New Mexico Building at the 1915 Panama-California Exposition in San Diego. The murals presently hang in the Hall of Man at Balboa Park in San Diego. One positive benefit of the Exposition was that the Second New Mexico State Legislature in 1915 authorized the construction of the Museum of Fine Arts building noting:

Whereas, the building constructed for the Panama-California Exposition at San Diego, by and for the State of New Mexico pursuant to the act of the legislature approved March 15th, 1913, and now generally known as the "New Mexico Building," at said Exposition, has attracted much attention and admiration as the representative of a type of architecture unique in its class and specially peculiar to New Mexico . . . That the construction of a building which shall be substantially a replica of the building known as the "New Mexico Building," of the Panama-California Exposition at San Diego, in permanent fire-proof material, to be located within the city of Santa Fe, to be constructed under the direction of the board of regents of

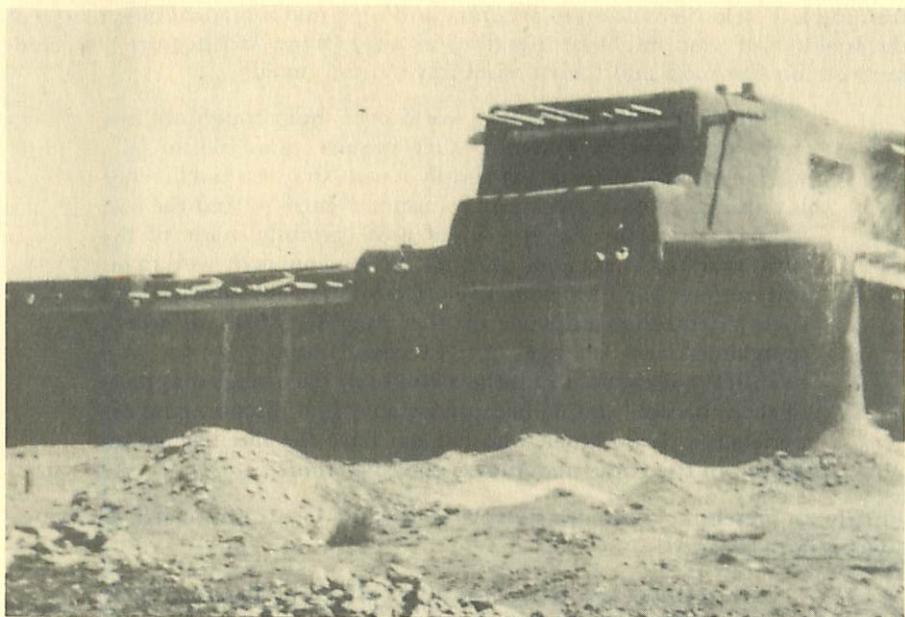
the New Mexico Museum . . . is hereby authorized, . . . (Laws of New Mexico, Chap. 95, 1915)

Construction of the Museum of Fine Arts building commenced on April 17, 1916 under the direction of Nusbaum. The architects for the project were I. H. and W. M. Rapp who had designed the earlier New Mexico Building in San Diego. Oliver La Farge, in *Santa Fe, the Autobiography of a Southwestern Town*, claimed that Vierra was, in fact, the creative force for the design of the new building stating: "The State Art Museum is unique in many respects. Built under the influence of Carlos Vierra, it is an architectural curiosity. Made of cement, hollow tile, and plaster, it attempts unsuccessfully to imitate true adobe." The degree of influence exerted by Vierra on the architectural firm is not known. What is definite is that three large panels in the St. Francis Auditorium of the Art Museum were painted by him. Following the death of artist Donald Beauregard, the designer of the panels, Vierra and Chapman did the actual painting, with Vierra receiving this commission at the suggestion of Frank Springer. Edna Robertson and Sarah Nestor in *Artists of the Canyon and Caminos* state:

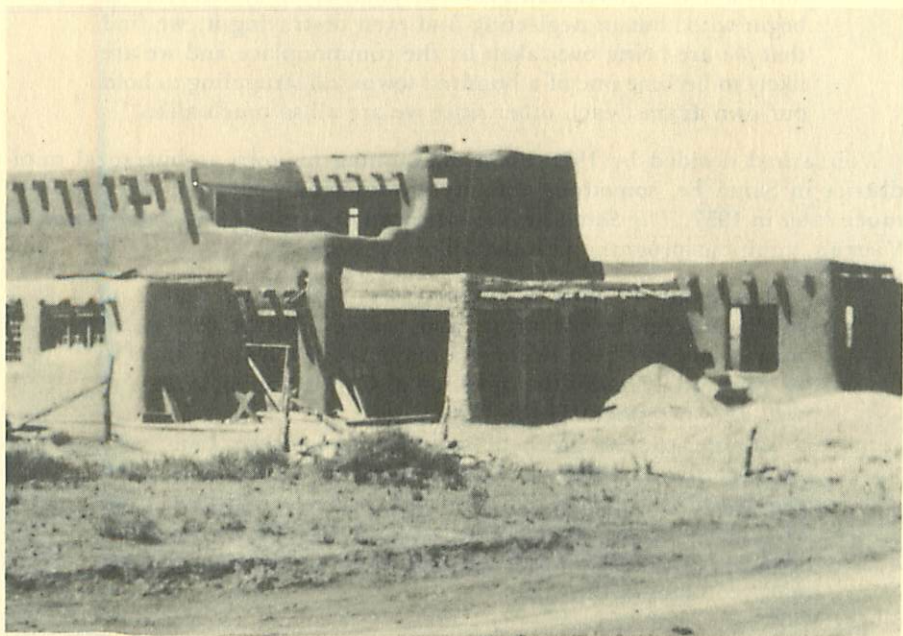
The three panels by Vierra show Columbus at the Franciscan monastery of Rabat in Portugal, with a vision of great ships in the sky; the Franciscans pleading for the Mayas with the Spanish soldiers; and the building of the New Mexican missions. (The figure of Columbus, by the way, is a self-portrait of Carlos Vierra).

Earlier, in 1906, Vierra had enlisted in Company F, 1st Regiment of the New Mexico National Guard. He qualified as an expert rifleman during his first year of enlistment and held the Guard record in military rifle marksmanship for a four-year period. While the Museum of Fine Arts was being constructed World War I was looming on the horizon and tension was present along the Mexican Border. The *Santa Fe New Mexican* on May 10, 1916 noted: "The calling out of the National Guard decimates the Museum force. Lieutenant Carlos Vierra, one of the crack shots of the Guard, is just putting the finishing touches on one of the St. Francis murals which he will have to abandon for the time being." Sent to Columbus, New Mexico as an instructor in the use of small arms, Vierra was also in charge of a detail of ten men assigned the task of assembling the army's crated airplanes! The planes, which were used in an unsuccessful attempt to locate Pancho Villa's forces, gave Columbus the distinction of having the country's first combat airfield. By July of 1916 Vierra had returned to Santa Fe and civilian pursuits

In 1917 Vierra formalized his ideas concerning the architectural revival he was helping to foster and strongly voiced them in an article entitled, "Our Native Architecture in Its Relation to Santa Fe." Vierra identified the problem thus: "We have been slow to realize the value or to appreciate the beauty of the original architecture of the Southwest and the tendency has been blindly to destroy the finest things we have rather than to preserve or rebuild in appreciation of them." Vierra was cognizant of the difficulties encountered in trying to create an adobe-appearing building using modern material and workmen not trained in adobe construction. Anticipating La Farge's criticism of the Fine Arts Museum long before it was offered, Vierra wrote, "It is hard for workmen whose



West side of the Carlos Vierra House during construction. Nancy Quintana Collection, State Records Center and Archives, Santa Fe, New Mexico.



Northeast corner of the Carlos Vierra House during construction. Nancy Quintana Collection, State Records Center and Archives, Santa Fe, New Mexico.

training had held them down to accuracy and rigid mathematical lines to accept the freedom of what might be described as a free-hand architecture." In commenting on flat roofs and their desirability, Vierra noted:

Flat roofs are practical the world over, but though not any more expensive in material, they require more skilful [sic] workmanship. A steep roof simply means that less intelligence is required in its construction to insure dryness — and the cost increases with the height. A flat roof carefully made of the right material is cheaper after all. Why allow poor workmanship to have such a destructive effect on our architecture and such a retarding influence on the progress? Must we accept bungalows and change our excellent adobe houses and beautiful old missions into the awful barn-like things that most of them become simply because we have had discouraging experience with workmen who did not have the intelligence required in the construction of a good flat roof?

Finally, in presenting a case for the revival of Santa Fe's traditional architectural style, Vierra pleaded:

It is not until we have begun to realize the loss our indifference and mistaken efforts of "improvement" have gradually brought about that we see the advantages in the development of our own native and Indian architecture and begin to take an interest in it . . . We had a fine individuality in architecture to begin with, but in neglecting and even destroying it, we find that we are being overtaken by the commonplace and we are likely to become one of a hundred towns, all struggling to hold our own against each other since we are all so much alike.

Vierra had decided by 1918 upon establishing his own architectural mini-district in Santa Fe, something the city government would not attempt until much later in 1957. *The Santa Fe New Mexican* of April 27, 1918 elaborated on Vierra's ambitious program with the following story:

The Santa Fe style of architecture — the kind that is so much admired by the artists and people of artistic temperament who come here, will get a big boost in a plan which is to be carried out under the direction of Carlos Vierra, artist and well known resident of this city.

In order to see a group of Santa Fe style cottages built, with no discordant architectural note struck nearby, Mr. Vierra has purchased, through H. H. Dorman, real estate dealer, property along Buena Vista Loma, opposite the Wiley property, and he has decided to sell lots only to those builders who will erect cottages in this style.

The year 1918 was an active one for Vierra. During that same year, he started construction of a home for himself and his wife of eight years, Ada Talbert Ogle. Knowing that the Vierra's lacked sufficient buildings funds, Frank Springer came to the couple's assistance and sold a lot on the corner of Old Pecos Trail

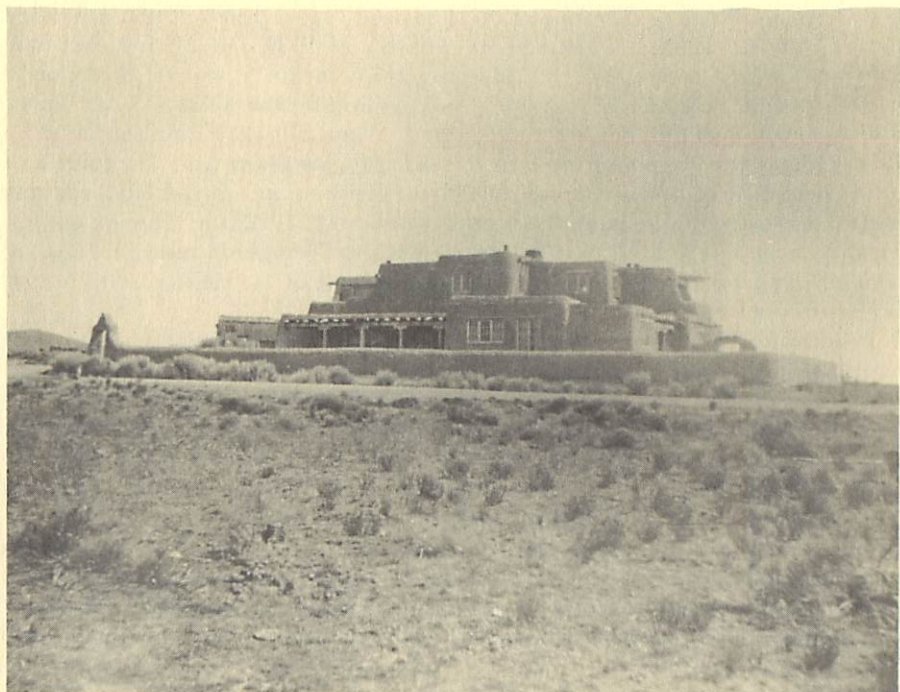
and Coronado Road to them for \$1.00. The deed, dated June 7, 1918, stipulated that the Vierras would hold title to the property until their deaths. At that time ownership would be vested in the Museum of New Mexico under the direction of its Board of Regents for encouraging and facilitating the work of local artists. Springer, who had purchased the property on August 3, 1916 from the Santa Fe Realty Company, reserved for himself, his wife Josephine and daughter Eva unrestricted use of two bedrooms, bathroom facilities and the art studio in any house constructed on the land! Later on December 12, 1922, the Museum of New Mexico deeded its interest in the property back to Springer in return for \$1,000 which he had advanced to the Museum for purchase of the Heister Collection of prehistoric pottery.

Prior to starting construction on his house, Vierra renewed his acquaintance with Trent Thomas whom he had met at the Panama-California Exposition three years earlier. Architect Thomas moved to Santa Fe in February of 1918 to work for the architectural firm of Rapp, Rapp and Hendrickson on the design of La Fonda. Vierra and Thomas exchanged ideas on the subject of the revival of Spanish-Pueblo architecture. One result of these many exchanges was a painting Thomas did for Vierra which captured both of their thoughts concerning the appearance of the ideal Spanish-Pueblo revival style residence. The design with only slight modifications was the basis for the adobe house constructed over a period of three years by Vierra. Trent Thomas was born in 1889 in Muskogee, Oklahoma and died in Santa Fe in 1951. A resident of Santa Fe for thirty years Thomas collaborated with Vierra on the construction of several buildings employing the revival style. One building which Thomas designed and which demonstrates Vierra's influence is the Eddy County Courthouse in Carlsbad.

Vierra started construction of his house in 1918, and as soon as a roof was erected the couple occupied the structure, moving from one room to another as the finishing work was completed. Long before the installation of windows and doors Vierra knew he was achieving his objective when travelers referred to the



The northwest corner of the Carlos Vierra House shortly after construction was completed. Photograph courtesy of Mrs. Betty Toulouse.



The home of Carlos Vierra as it dominated the area in the summer of 1924. Karl Belser Collection, State Records Center and Archives, Santa Fe, New Mexico.

new construction as "the ruins near Cutting's." The home of Bronson Cutting on Old Santa Fe Trail was a more acceptable and "modern" home. On April 2, 1919, fearful that his view to the north would be obstructed, Vierra purchased a parcel of land across Coronado Road from Nathan and Pathra Salmon and Moses and Adpa Abouseleman. The *Santa Fe New Mexican* on July 30 of that year reported on Vierra's progress:

One of the largest and in many ways most artistic houses is that which Carlos Vierra, the artist, is building south of Don Gaspar Avenue, [Sic, east?] with a superb view of the Sandia Mountains. In fact, all of the surrounding mountains can be seen from the Vierra home. The construction of his home began many months ago but this spring and summer it has made a mark on the landscape and is much admired. It is two stories high, in the Santa Fe style of which Mr Vierra is an apostle, and is of adobe with various layers of brick. It promises to be "the last word" on original Santa Fe style houses with several sleeping porches. There are charming vigas and quaint fireplaces.

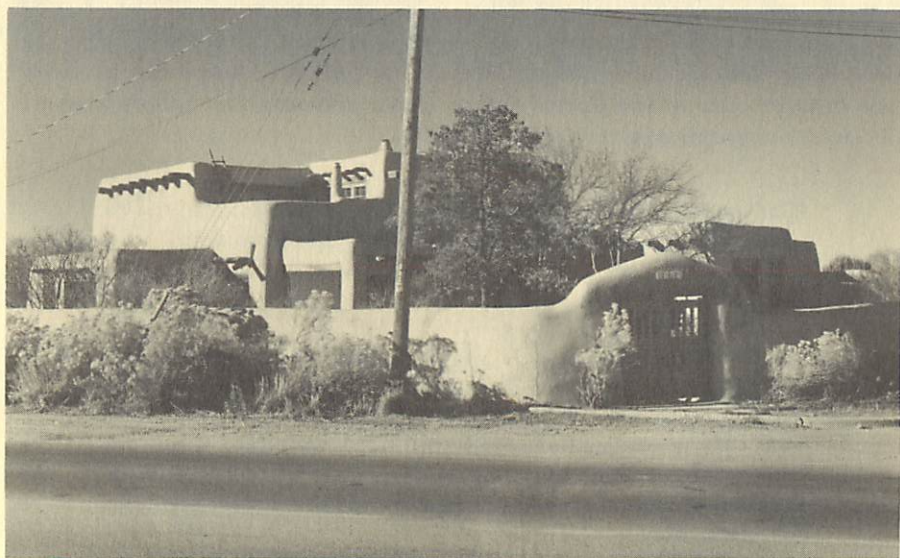
One individual who viewed the final phases of building, and who would be a student of Vierra's, was John Gaw Meem who had come to Santa Fe for his health in 1920. He quickly became acquainted with Vierra and was to learn a

great deal about construction and style from him. In fact, Vierra served as a consultant for Meem well into the thirties. John C. McNary in his thesis "John Gaw Meem: His Style Development and Residential Architecture Between 1924 and 1940" states:

In the construction of a house [in Nambé] for Cyrus McCormick especially, Vierra played a prominent role. In a letter to Cyrus McCormick dated December 1931 concerning the new house, Meem writes "Carlos Vierra has exerted every bit of his knowledge of this architecture and his sensitivity to it in producing the lovely lines that it has."

Shortly after Vierra completed his residence, he met Spanish scholar Joaquin Ortega at La Fonda and offered to give him a tour of his masterpiece. Dr. Ortega, then director of the School of Inter-American Affairs at the University of New Mexico, recounted his impressions of his introduction to New Mexico in a paper read at a joint meeting of the Historical Society of New Mexico and the Archaeological Society of New Mexico on November 15, 1944:

. . . I did go with the painter Carlos Vierra to see his house. And what a house! After he had brought — appropriately enough - a good sherry wine, we began commenting on the exquisite abode. The delicate lines of the adobe so solid and yet indecisive; his fireplace with *poynos* so irregular, yet so softly and pliantly blending into each other. "Why, don Carlos, you have played your music into that mud." "Exactly!" he beamed. "Confidentially to you, I have built those *poynos* half a dozen times, until I think they are right.



The Carlos Vierra House as it appears today. Photograph courtesy of Hope Curtis.



An interior view of the Carlos Vierra House showing the elaborate wood-work. Photograph courtesy of Hope Curtis.

Glad you like them. You know, adobe is like building with water: the shapes are there, but some escape from you."

They were *right*, with the spiritual rightness of individual expression and higher uses.

I sat facing the windows.

"The shapes; you said the shapes; how about those windows, you rascal! One little window, another medium sized window, another large window, with the edges avoiding the harsh line. Why, those are not windows, ordinary windows; those are frames for the landscapes you see from your living room! Your architecture has not been conceived from the outside, but from the inside out."

"Exactly, my friend. And how few people notice it! Please observe how, according to the point of vantage" — and he took me by the arm to various spots in the room — "now the slender

trees of my patio, now the *portada*, make the foreground for successive pictures of the mountains beyond."

And so we went on. In the dining room he had wisely interspersed Chinese and Japanese objects, which blend perfectly with our *santos*, our Spanish motifs, and our Indian wares, for the Orient is the common denominator of Indians and much that is Spanish.

Thus I was introduced in New Mexico from the inside, at the hearth of an artist appreciative of beauty and meaning.

Carlos Vierra developed pneumonia and died in Santa Fe on December 20, 1937. His wife continued to live in the house until the early 1940's when she moved to Kansas. Ownership of the property reverted to the Springer family and was recently purchased by Larry D. Hays and C. Eugene Law. The first floor of the house is occupied by Charles-David Interiors and the second floor serves as a residence.

Santa Feans are indebted to Carlos Vierra, as Paul A. F. Walter observed in an editorial published the day after Vierra's death:

Up to 25 years ago, Santa Fe prided itself in its two and three story brick buildings and an occasional California bungalow. It was Vierra's insistence upon purity of style that saved Santa Fe from many an architectural monstrosity which sought actuality under false pretenses. Up to the time of his death he guarded the integrity of the Pueblo and the Spanish colonial architecture with a zeal often leading to heated controversy. That Santa Fe is not only a "City Different" but also a "City Beautiful" is more largely owing to him, perhaps, than to any other one individual.

James H. Purdy
December 6, 1978

SOURCES

Records of the Office of Adjutant General, State Records Center and Archives, Santa Fe, New Mexico

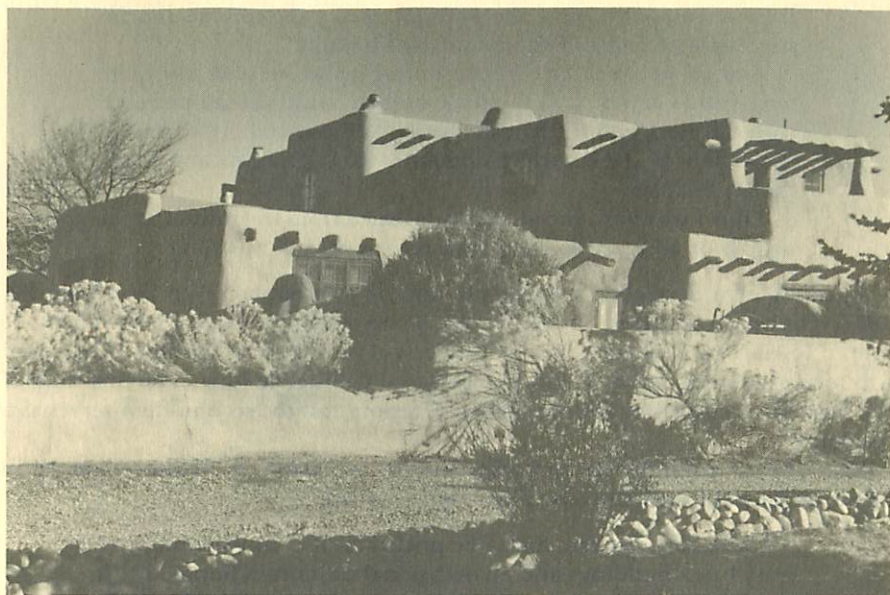
Bill of Sale Record, Book B, Santa Fe County Records, State Records Center and Archives, Santa Fe, New Mexico

Santa Fe New Mexican: October 8, 1889; May 10, 1916; June 9, 1916; April 27, 1918; July 30, 1919 and December 20 and 21, 1937.

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Laws of New Mexico, Chapter 95, 1915.

Trent Thomas Papers in the possession of his daughter Mrs. Betty Toulouse, Santa Fe, New Mexico.



*The northwest corner of the Carlos Vierra House as it appears today.
Photograph courtesy of Hope Curtis.*

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THE HISTORIC SANTA FE FOUNDATION NEEDS VOLUNTEERS

The Historic Santa Fe Foundation depends on the support of its volunteers. There are several activities in which members can participate, including working at the Loretto Chapel, canvassing for new members, mailing out notices and bulletins, and acting as host or hostess at the Foundation's historic home tours. If you would be able to donate at least *one day a month* to one or more of these activities, please fill out the form below and return it to The Historic Santa Fe Foundation, P.O. Box 2535, Santa Fe, New Mexico 87501.

Name: _____ Telephone: _____

Address: _____

I am interested in doing the following volunteer work for The Historic Santa Fe Foundation:

- _____ Loretto Chapel
(one Tuesday or Wednesday per month,
morning or afternoon)
 - _____ Membership Drive — Canvassing
(flexible)
 - _____ Clerical or Office
(weekday mornings as needed to mail out bulletins and
notices)
 - _____ Host or Hostess for Historic Home Tours
(as scheduled)
 - _____ Other (suggestions are welcome)
-

BEST WISHES AND MANY THANKS . . .

. . . are extended to Mary Gilliland, who has served as Executive Secretary of the Historic Santa Fe Foundation for the past nine years. During that time Mary has devoted many hours to the smooth running of the Foundation's varied projects and to keeping track of its growing membership. While accepting her resignation with regret, the Foundation looks forward to Mary's continued support as an active member and an ever-willing volunteer.

New Executive Secretary Begins Work

Ellen Herr began work as the Historic Santa Fe Foundation's new Executive Secretary in November. Ellen is originally from New England and was graduated from Simmons College in Boston, Massachusetts with a bachelor's degree in Publications and a minor in Spanish. In 1968 she and her husband, Bruce, moved to Shiprock, New Mexico, where Ellen taught English to Navajo-speaking children in one of the public elementary schools. After coming to Santa Fe in 1973, Ellen spent four years with an engineering-contracting firm before coming to work for the Foundation.

HSFF Office Hours:

9:00 a.m. to 1:00 p.m.
Monday through Friday

Location: Tully House (at rear)
136 Grant Street
Santa Fe, New Mexico

Telephone: 983-2567

TERMS TO KNOW IN HISTORIC SANTA FE

baile Dance or ball.

casa House.

luminarias Small pitch bonfires lighted for festive occasions.

portal Long porch or portico with roof supported by vertical posts and corbels.

santero A local designer of santos.

FACT OR FICTION

In an area such as Santa Fe which is rich in history, legends and historical misconceptions multiply at an alarming rate. One such legend concerns the age of the bell at the Chapel of San Miguel. In the Foundation's publication *Old Santa Fe Today*, the origin of the bell is presented as follows:

The bell, which formerly hung in the tower and is now to be seen in the gift shop of the chapel, was cast in Santa Fe by an itinerant bell-caster, Francisco Lujan, in 1856. Defects in the sandcasting made the date appear to be 1356, which has led to some confusion about the age of the bell. However, eyewitnesses of the casting of the bell, and its later installation in San Miguel tower, were still alive in 1914 and left exact accounts of the making.

One of the primary sources used in documenting the true date of the bell was a certified statement by Clemente P. Ortiz. This document is as follows:

DECLARATION OF DON CLEMENTE P. ORTIZ, ELDERLY CITIZEN OF SANTA FE, STATE OF NEW MEXICO REGARDING THE CASTING OF BELLS IN THE CITY OF SANTA FE, NEW MEXICO.

Having been asked by Don Benjamin M. Read of Santa Fe, New Mexico, author of "Historia Ilustrada de Nuevo Mexico" and other works, that I should give an account concerning that which I know about the making of bells in this Capital, Santa Fe, giving at the same time my age, ancestry, etc. etc. I say:

My name is Clemente P. Ortiz; I am 83 years of age; born here in Santa Fe, State of New Mexico; my parents were Don Antonio Matias Ortiz and Dona Maria Rosa Salazar de Ortiz, both of this same capital. I received my education here in Santa Fe and in the State of Chihuahua, Mexico. During my life, I have held various public, civic and military positions. Among them that of *vocal*, or member of the Legislative Assembly of New Mexico during the years 1866-67; the position of school teacher which I held the major part of my life. During the Civil War between the Northern States and those of the South, I served in the federal Army as Second Lt. in Capt. Gregorio N. Otero's Company, 2nd Regiment of Infantry, New Mexico Volunteers and afterward as a 1st Lt. in Capitan Jose D. Sena's Company, 1st Regiment of New Mexico Volunteer Cavalry.

Now with regard to the making of the bells in the Capital, Santa Fe. As far as I know in or about the year of 1856, two bells were cast or made here in Santa Fe. I do not remember the name of the bell maker who made them, but that he was a man who lived near Taos. The said two bells were made in an *orno* constructed on the north side of the wall of the adobe cathedral which was on the site where now is built the beautiful stone cathedral at the extreme east end of San Francisco Street. I was present various occasions during the time that the said bells were being made and also when they were blessed by the Senor Vicario of Santa Fe whose name, if I am not mistaken, was Brun. My father Don Antonio Maria [Sic Matias?] Ortiz and the Senora Dona Gertrudis Pino de Ortiz acted as *padrinos* for the said bells. One of the said bells was taken to the ancient Chapel of San Miguel which is the same one now used as the *Oratorio* of the brothers of

the College of San Miguel here in Santa Fe. I do not know where they sent the other bell.

Previous to the above mentioned date, other bells were also made here in Santa Fe, one of those was placed in the bell tower of the Church of Our Lady of Guadalupe in this same city. This is all I can give for the reason this is what I was told by trustworthy persons who watched when these bells were made; I did not see it.

Clemente P. Ortiz
Santa Fe, N.M.
November 14, 1914

Witness:

Marcelino Garcia
Ex-Territorial Auditor of New Mexico

Translation by James H. Purdy on November 9, 1978 from an original document in the Benjamin M. Read Collection, State Records Center and Archives, Santa Fe, New Mexico.

Second Historic Home Tour a Success

More than 125 members attended the Historic Santa Fe Foundation's open house at the De La Pena house on El Caminito Street on November 19th. The De La Pena house, now owned by Mr. and Mrs. Hobart N. Durham, Jr., was open from 1:00 to 5:00 p.m., enabling Foundation members to visit one of Santa Fe's historic plaqued homes not usually open to the public. This was the second open house held by the Foundation as part of its continuing historic home tours — the Randall Davey house on Canyon Road was open to Foundation members during one afternoon last June. More tours will be scheduled for the coming year, and members will be notified once final plans have been made.

*"If we open a quarrel between the past
and the present, we shall find we have lost
the future."*

Winston Churchill