

BULLETIN



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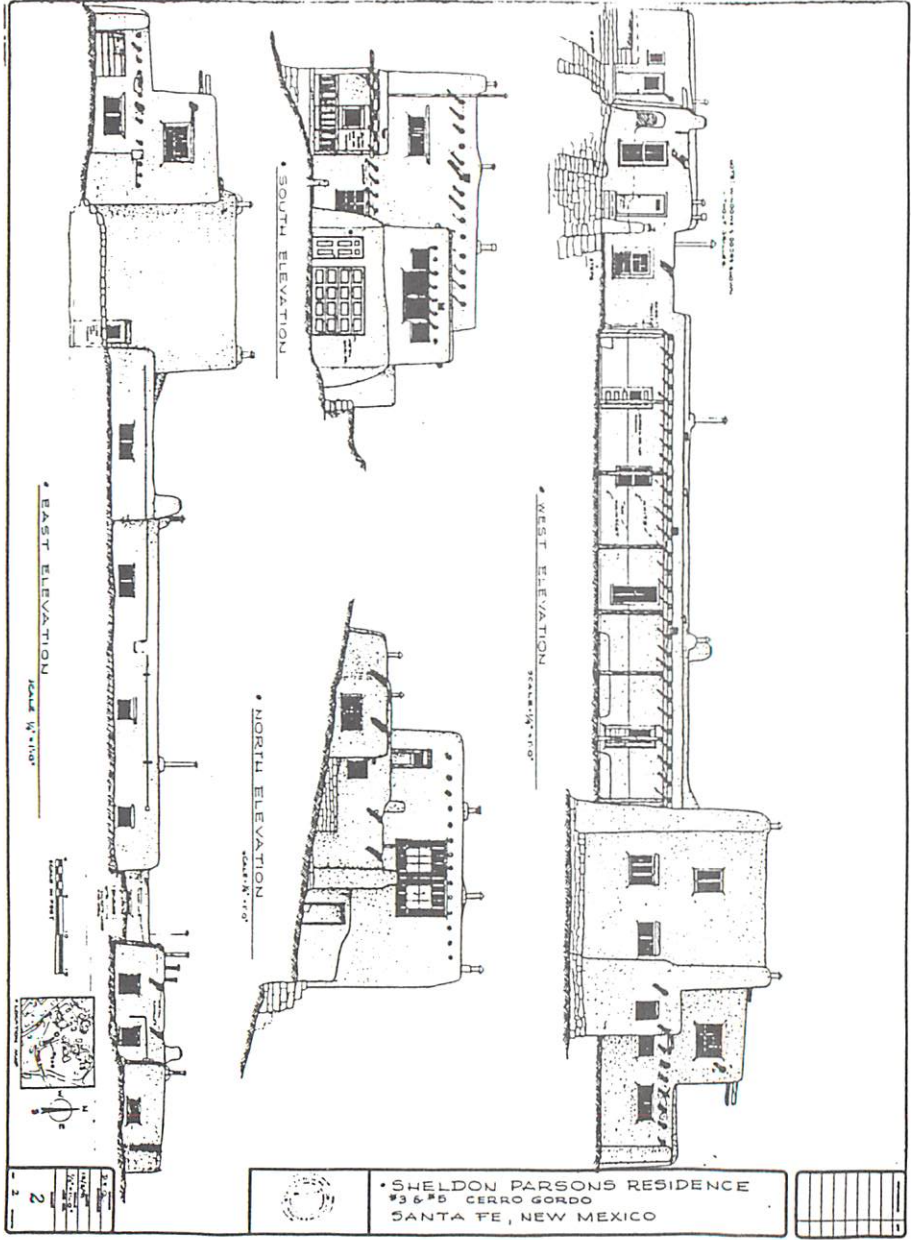
January 1995



Courtesy Leonora Curtin Palohcimo

*West Portal of the Sheldon Parsons House, view facing south, late 1920s.
Photo undated.*

Parsons House and Studio elevations drawn by Donna Quasthoff, AIA, 1991.



• SHELDON PARSONS RESIDENCE
 #3 & #5 CERRO GORDO
 SANTA FE, NEW MEXICO

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THE SHELDON PARSONS HOUSE AND STUDIO

3 & 5 Cerro Gordo Road

Corinne P. Sze, Ph.D.

Sheldon Parsons lived and worked in this studio home from 1925 until his death in 1943. A successful New York painter with a national reputation for portraiture before coming West in 1913, Parsons was a founding member of Santa Fe's colony of artists and played a defining role in its growth. Exhibits of his paintings helped establish Santa Fe as an art center and his presence drew other artists. In the early 1920s Parsons was curator of art for the new Museum of Fine Arts.

Between April of 1924 and June of 1926, his daughter, Sara Parsons Higgins, purchased for her father three contiguous parcels of property on Cerro Gordo Road, each of which already contained a small adobe dwelling. Parsons adapted the first for his home and studio (5 Cerro Gordo), adding to the traditional linear floor plan a two-story, "Pueblo-style" wing and his own hand-wrought ornamentation. He also renovated and enlarged, apparently for rental, a second small dwelling attached to his home on the north (3 Cerro

Gordo), as well as the third located still further north (1 Cerro Gordo).

The Parsons House and Studio became an exemplar for those advocating traditional Santa Fe architecture without compromise of modern convenience. Featured in both local and national publications and on the Fred Harvey Indian Detours, the building helped advance the movement now called the Spanish-Pueblo Revival and thereby directly influenced the architectural evolution of twentieth-century Santa Fe.

Sheldon Parsons' studio home has been little changed in the years since his death. Not well known today, it is a rare example of a prominent artist's home, itself an influential building, which has not undergone major alteration.

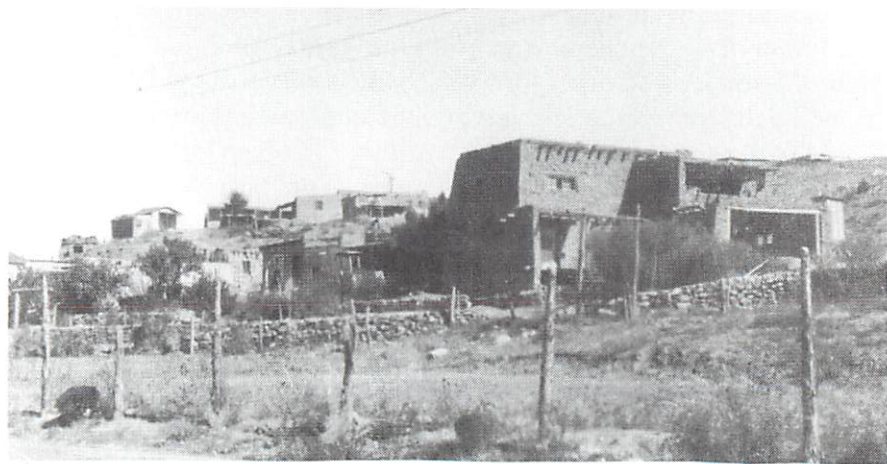
The Parsons property was located just beyond the city limits in the 1920s on land that rises gradually toward rocky bluffs where stone and clay were quarried for generations. The more flat land west of the bluffs and toward Palace Av-

enue was farmed into the twentieth century. A major irrigation ditch, the Acequia Muralla, crossed the property west of the buildings and another ditch, the Acequia de la Loma, ran along the northeast boundary. The informal lane on the north (now apparently used as a driveway) was formally deeded to the city in 1940.¹

On April 14, 1924, Sara Higgins purchased the first and largest section of the property from Francisca Gonzales de Terrazas (formerly de Quintana) for \$1,200. On the tract were three rooms that would be incorporated into Parsons' home and studio.² Twelve years earlier, when the property had been sold to Francisca Gonzales de Quintana by Margarita Padilla (de Rafael Ortiz y Gonzales), it had contained a two-room

house.³ Two rooms are mentioned on the property in recorded deeds as early as July 1903, when it was purchased by Rafael Ortiz y Gonzales and Margarita Padia (sic) from Francisco Ortiz y Gonzales.⁴ In 1881 Francisco Ortiz had purchased from Juana Quintana, the widow of Juan Rodriguez, a certain piece of land for a house lot (*un sierto pedaso de tierra pa un solar de casa*) located east of the Muralla Ditch and south of land owned by Trinidad Begil (sic).⁵ Because no building is mentioned, it appears that the original portion of Parsons' home was built in the late nineteenth or very early twentieth century.

In May of 1926 Sara Higgins paid Ascension Rodriguez \$1,000 for a second tract, which added a strip of land and an-



New wing of house from Cerro Gordo Road, undated. Photo by Sheldon Parsons. Courtesy Leonora Curtin Paloheimo.

other dwelling along the north boundary of her first purchase.⁶ This was a three-room house in 1914 when bought by Rodriguez.⁷ In 1869 Trinidad Vigil (sic) purchased a two-room house with a little porch (*una casa compuerta de dos piezaz y un portolito*) from Antonio Salazar.⁸ Since the Trinidad Vigil property appears to be north of the first Parsons tract, this small house dating from before 1869 may be part of the apartment attached to the north end of the Parsons House. Higgins' third tract, purchased in June 1926, added another strip along the northern boundary and a rectangular building (1 Cerro Gordo) northwest of the Acequia Muralla.⁹

Orrin Sheldon Parsons was born in New York state about 1866, the son of a physician. At an early age he began painting nature and gained recognition for water colors and oils while still in his teens. After studying art in New York City at the National Academy of Design, where he was awarded prizes for painting, drawing, and composition, he established a New York studio. Although he painted landscapes in the New York environs, he was most in demand for portraits. Among his best known subjects were Susan B. Anthony, President William McKinley, Vice-Presi-

dent Garret A. Hobart, Senators Mark Hanna and William M. Evarts, and E. H. Harriman of the Southern Pacific Railroad. He married Caroline Reed Harris, the daughter of an oil man, and a prominent photographer in her own right.¹⁰

Parsons contracted tuberculosis in 1909 and came West for his health with his young daughter, Sara, shortly after the death of his wife in 1913.¹¹ He was one of the first artists outside of the Museum of New Mexico staff to take up permanent residence in Santa Fe.¹² Father and daughter lived first in an apartment in the James Norment house on Washington Avenue (plaqueed by the Foundation as the Padre Gallegos House). Later they occupied the Canyon Road home of the artist Gerald Cassidy while Cassidy was in California and New York for extended periods.¹³

Parsons was given studio space in the newly remodeled Palace of the Governors. He exhibited frequently, first at the Palace and then at the Fine Arts Museum, including the inaugural show. He was best known for his Southwestern landscapes, particularly fall aspens. An early assessment placed him "among the foremost delineators of the artistic aspects of the western desert, mountains, canyons, mission churches, Indian



Sheldon Parsons painting in the nearby mountains, undated. Courtesy Leonora Curtin Paloheimo.

pueblos, Spanish plazas and historic landmarks.”¹⁴

He participated in many activities of the colony, such as the Santa Fe Arts Club (a counterpart of the Taos Society of Artists), which he served as vice president in 1920, and the Spanish Colonial Arts Society, founded by Mary Austin and Frank Applegate, of which he was an original member. He helped create the sets for the first production of the Community Theater staged in the St. Francis Auditorium under the direction of Austin,¹⁵ and was a familiar figure at Fiesta.

Although not without advances in technique, Parsons' work remained traditionally conservative. He was, however, receptive to more innovative painters and hung experimental work as art director of the Fine

Arts Museum.¹⁶ He soon found himself embroiled in a controversy over “Modernism” in art played out in the local newspaper at the time of the nationwide “Red Scare.” In the opinion of *New Mexican* editor, E. Dana Johnson.

Three fourths of the official publicity put out from the Museum art section has been labored propaganda for art extremism of the most absurd kind. We urge that it will be the part of wisdom to regain a proper balance on this subject and take every precaution to see that the gallery is not regarded as a center of anything remotely connected with Bolshevik ideas in art or otherwise.¹⁷

Parsons responded to Johnson's repeated attacks on modernist painting in long letters to the editor. His open-

minded approach to art seems to have cost him his part-time curatorial position as well as studio space at the museum. Museum of New Mexico director Edgar Hewett curtly informed him:

As we must scrupulously treat all the resident artists alike and encourage outsiders as far as we possibly can, I am sending Mr. Bloom the following directions about the studio which was at your disposal as an employee of the museum. '... that studio I think you should hold very carefully for the use of outside artists who have won rather eminent recognition.'¹⁸

The break with the museum may have provided an incentive for building his own studio. Probably using an inheritance from her grandfather, Parsons' daughter purchased the first tract, which contained a one-story, irregular file of three rooms built up against the hillside and facing west over the gentle slope down toward Cerro Gordo Road. Construction began the same year.¹⁹ The long, brick-paved *portal*, supported by posts without *corbels*, which extends along the front of the original rooms, was either built or extensively rebuilt by Parsons. Along the bottom of the white wall under the *portal* a dull yellow strip was painted.²⁰

A projecting wall was added at the north end of the original building with an arched gateway leading toward the small adjoining dwelling.

At the south end of the original rooms, Parsons added a two-story wing in the Spanish-Pueblo Revival style providing, on the ground floor, a kitchen with a small porch, dining room, bathroom, and a garage projecting south toward Cerro Gordo Road. The second floor was occupied almost entirely by the artist's spacious studio illuminated by a large, north-facing, multipaned window. Adjoining the studio was an open sleeping porch extending over part of the garage.

The property was originally entered through a large, pan-



Museum of New Mexico Neg. #135226.

Kitchen porch of Parsons residence.



Front gate and two-story addition,
Undated photo by Sheldon Parsons.
Courtesy Leonora Curtin Paloheimo.

eled, double gate on Cerro Gordo Road. A flagstone walkway and stone steps led over the *acequia* and up the hillside terraced with rock walls to the main door under the *portal*. A *placita*, created in front of the *portal* by the projecting wall on the north and the two-story addition on the south, was sheltered by a branching pear tree, rosebushes, and cedars in wooden tubs. A forked peach tree shaded the kitchen wall. On the terraces was a panoply of blue, white and yellow iris, Canterbury bells, bouncing bet, phlox, and poppies — old-fashioned flowers.²¹ This was one of Santa Fe's premier showplaces included on garden tours with El Zagan, the White sisters' estate, Plaza Chamisal (designed by Katherine Stinson Otero) and the homes of Carlos Vierra and Francis Wilson.²²

The house is replete with features that define the Spanish-Pueblo Revival: thick adobe walls; *vigas* irregularly projecting through the exterior walls; wooden *canales*; exposed, heavy wooden lintels; a long front *portal* between projecting walls; set-back second-story rooms; and an irregular roof line. On the interior there are exposed *vigas*, exposed lintels over deeply inset windows and doors, and arched openings between rooms. Each room has a corner fireplace that is unique in size and shape, and in the configuration of *bancos* and *nichos*. Most noteworthy, however, are features hand-crafted by Parsons himself, such as a painted staircase and banister, painted projecting panels that separate windows in the dining room, and many unique carved and/or painted doors.

Few alterations to the property have been made. As evidenced by photographs, Parsons himself enclosed the second-story sleeping porch at an early date. The kitchen porch has been rehabilitated without major change. A modern, lifting garage door and an entry door have replaced the original pair of large, wooden, garage doors. The projecting north wall and arched doorway are gone, as are a wooden well on the first terrace and the street gate. The once-famous gardens are untended and overgrown.

The adjoining apartment consists of three rooms and a kitchen that was added on the north end after 1930.²³ Like the main house, it is characterized by thick adobe walls, arched doorways, a corner fireplace, and inset windows. There are square beams in the living room

and log *vigas* elsewhere. The kitchen cabinets are carved and painted. Deed records suggest that two rooms of this house may date from before 1869 and thus would be the oldest documented on the property.

The Parsons House was immediately and often cited as an example of a preeminently successful adaptation of a historic building to the requirements of modern use and of new construction faithful to local tradition. In August 1925, the newly completed home appeared on the cover of *El Palacio* and photographs of both interior and exterior were featured in this and the following issue.²⁴ Two years later the house was highlighted nationally by E. Dana Johnson in a detailed article in *The House Beautiful*. Ruth Laughlin Barker illustrated a piece on hearths in *House and*

Dining room stairs leading to studio, undated. Photo by Sheldon Parsons. Courtesy Leonora Curtin Palohelimo.



Garden with a Parsons fireplace and gave the house itself special mention: "Sheldon Parsons has been especially successful in retaining the simple character of the old place he has remodeled."²⁵ In the 1930 Fiesta edition of *El Pasatiempo*, the Parsons House and that of Carlos Vierra were singled out as successful applications of historic styles:

... of the numberless homes in Santa Fe built in the Spanish-colonial or Pueblo-Mission manner ... many ... are the work of painters of the Santa Fe art colony. Few are more interesting than those of Parsons and Vierra.²⁶

Together the Parsons and Vierra houses represent the dual heritage of the Spanish-Pueblo Revival. Vierra built an entirely new house based on the Pueblo multistoried tradition.²⁷ Parsons added a two-story wing in the "Pueblo" style to a Spanish, single-story, linear dwelling. The conjunction of a traditional file of rooms with Pueblo-inspired, multi-storied massing was soon to be repeated in the Fields' house directly across the street at 2 Cerro Gordo Road.²⁸

Out-of-towners could visit as well as read about the Parsons' studio home, which was a stop on the Indian Detours, luxury tours operated in conjunction with the Santa Fe Rail-

way.²⁹ Parsons wrote to William Simpson, the head of the railroad's advertising department, concerning a visit from railroad personnel:

It seemed to me that Santa Fe should be connected in their minds with the idea that it also was an Art Center and the home of artists and they have seemed to enjoy the hasty glimpse they have taken of my house."³⁰

The house was listed among Parsons' accomplishments until his death. From a brief 1931 biography:

His home in Santa Fe, on Upper Palace Avenue and Cerro Gordo Road is an outstanding example of Santa Fe architecture, an old Mexican house nestling on a hillside surrounded by one of the lovely gardens which has made the city famed³¹;

and from his obituary:

A number of years ago, Parsons bought a native house on Cerro Gordo road and this he remodeled into one of the most attractive studio homes in the city.³²

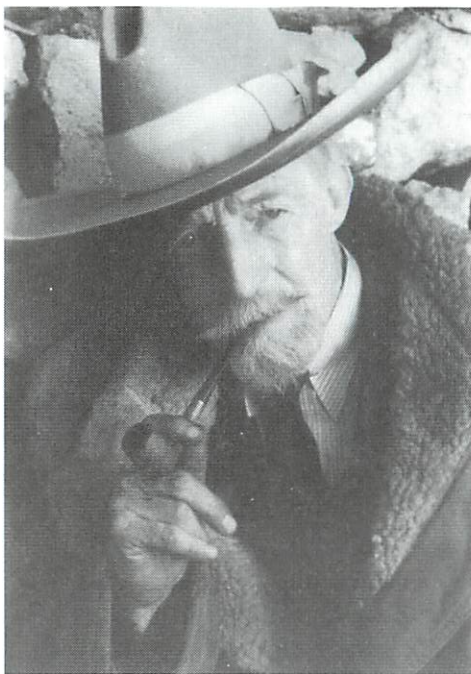
In 1931 Sara Parsons sold the entire property to Tudor Harris of Manhattan (presumably a relative), subject to mortgages of \$5,600. This debt, which went unpaid, was assigned in 1932 to Sara Parsons' good friend, Leonora F. Curtin (later Mrs. Y.A. Paloheimo), to whom Parsons gave a quitclaim deed in the same year. Upon

foreclosure, Curtin bought the property in 1933 at public auction for the outstanding debt of \$6,435.46.³³ Sheldon Parsons occupied the house for the remaining twelve years of his life. It has since remained rental property of Mrs. Paloheimo.

Parsons died in Albuquerque following a heart attack on September 23, 1943. His obituary summed up his life thus:

Parsons was as much Santa Fe as any figure in the artists' colony. His flamboyantly brimmed Stetson, his immaculately kept white goatee and his flawless dress made him a person whom strangers turned to watch in admiration. But apart from his presence, he was a painter who stood on his own and whose work is in the museums and palaces as far away as India.³⁴

Sara Tudor Parsons was herself a noted artist and photographer. Born in 1901 in New York City, the only child of Parsons and Caroline Harris, she was twelve when she came to Santa Fe. Having been taught painting by her father from an early age, she exhibited her work with his in 1917 in the Palace of the Governors art gallery. Other painters with whom she worked included George Bellows, Marsden Hartley, Paul Burlin and Victor Higgins, the Taos



*Sheldon Parsons, undated.
Courtesy Leonora Curtin Paloheimo.*

artist, whom she married in 1919.³⁴

Six months after her daughter, Joan, was born in 1922, she left Higgins to return to New York, "seeking independence and my own creative identity."³⁵ Using her mother's camera, she turned to photographic illustration as a means of earning a living. A distinguished career followed that included work for *Vogue* and *Fortune*. She was among the first to do full-page photographic illustrations for major advertisers. In 1934 she married Robert Mack, art director for the J. Walter Thomp-

son advertising agency.³⁶

During World War II, Sara Mack turned again to painting. She seriously took up non-objective work in the years from 1959 to 1966 that were spent in the Middle East and South America while her husband was in the Foreign Service. After returning to America, the Macks made their home on Miller Street in Santa Fe. Sara Mack's work is included in the collections of the Museum of New Mexico, Notre Dame University, the Turkish National Gallery, and other museums and private collections. She died at her home in Santa Fe in 1978.³⁷

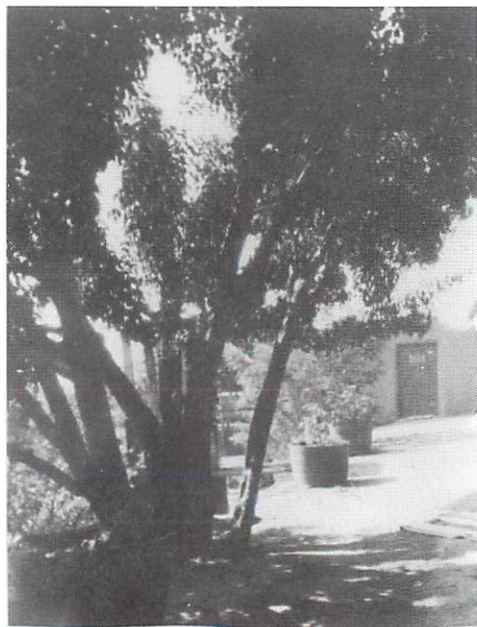
Sheldon Parsons' studio home is of unique significance to the cultural heritage of Santa Fe. For twenty years it was the home of a major figure in the community of artists, a group that exerted a major influence on the twentieth-century course of Santa Fe history and architecture. Moreover, the building was itself an example and a source of that influence. Located outside of the well-known areas where artists lived in numbers during the heyday of the colony, such as the Camino del Monte Sol and Canyon Road, the Parsons House has been all but forgotten. It is, however, a landmark in the development of the Spanish-Pueblo Revival

and an artist's home of singular architectural and historical importance, which is virtually as he left it fifty years ago.

ENDNOTES

1. SF County Deeds, Z: 604.
2. SF County Deeds, M-5: 383.
3. SF County Deeds, 0-1: 407.
4. SF County Deeds, O-1: 16. The whole tract was apparently purchased by Rafael Ortiz y Gonzales and Margarita Padilla in several parcels by deeds dated 1899, 1903 and 1905 (Final Decree, Cause #10656; S-ms: 588).
5. SF County Deeds, V-Misc: 381.
6. SF County Deeds, 6: 151.
7. SF County Deeds, P-1: 68.
8. SF County Deeds, V-Misc: 380.

Portal and Terrace, undated. Photo by Sheldon Parsons.



9. SF County Deeds, 6: 175.
10. "The Santa Fe-Taos Art Colony: Sheldon Parsons," *El Palacio*, January 1917: 85. *Santa Fe New Mexican*, 25 September 1943.
11. Mary Carroll Nelson, "Creative Diversity: The Story of Sara Mack," *American Artist*, March 1978: 60
12. The first according to "The Santa Fe-Taos Art Colony," 85; the second by his daughter's account, Nelson, 62 and qtd in Edna Robertson and Sarah Nestor, *Artists of the Canyons and Caminos*, (Santa Fe: Peregrine Smith, Inc., 1976) 29.
13. Robertson and Nestor, 30.
14. "The Santa Fe-Taos Art Colony," 85.
15. *El Palacio*, March 1919; 86.
16. *El Palacio*, March-April 1920: 19; 15 June 1921: 12.
17. *Santa Fe New Mexican*, 29 September 1920, qtd. in Sharyn Rohlfen Udall, *Modernist Painting in New Mexico 1913-1935* (Albuquerque: University of New Mexico Press, 1984) 175.
18. Hewett, Edgar L., letter to Sheldon Parsons, 10 March 1922. Museum of New Mexico Fine Arts Library, Santa Fe.
19. *Santa Fe New Mexican*, 2 September 1924.
20. Edward Dana Johnson, "Building Old Houses in New Spain," *The House Beautiful*, January 1927: 68.
21. Johnson 108.
22. E.g., *Santa Fe New Mexican*, 8 July 1933.
23. Cf., survey by George M. Neel, February 1930.
24. *El Palacio*, 15 August 1925: 62, 79, 80; 15 September 1925: 126, 143.
25. Johnson 68, 109-111. Ruth Laughlin Barker, "The Hearths of Santa Fe," *House and Garden*, February 1927: 56, 122.
26. *Santa Fe New Mexican*, 31 August 1930.
27. Historic Santa Fe Foundation, *Old Santa Fe Today*, 4th ed. (Albuquerque: University of New Mexico Press, 1991) 117-118.



Courtesy Leonora Curtin Paloheimo.

28. Wilson, Chris, "New Mexico in the Tradition of Romantic Reaction," *Pueblo Style and Regional Architecture*, ed. Nicolas C. Markovich (New York: Von Nostrand Reinhold, 1990) 182. Corinne P. Sze, "The Field House, 2 Cerro Gordo Road," unpublished research report, 1991.
29. Keith L. Bryant, Jr., "The Atchison, Topeka and Santa Fe Railway and the Development of the Taos and Santa Fe Art Colonies," *The Western Historical Quarterly*, 9 (October 1978): 452.
30. Sheldon Parsons, letter to William H. Simpson, 8 April 1926. Museum of New Mexico Fine Arts Library, Santa Fe.
31. Ina Sizer Cassidy, "Art and Artists of New Mexico: Sheldon Parsons," *New Mexico*, September 1931: 27.
32. *Santa Fe New Mexican*, 25 September 1943.
33. SF County Deeds, 17-Mort: 79; X-Misc: 348; Y-Misc: 18; Y-Misc: 19; . SF County Civil Cause #14927. Y-Misc Mort.: 235.
34. *Santa Fe New Mexican*, 25 September 1943.
35. *El Palacio*, January 1917: 102; 15 July 1919: 11. *Santa Fe New Mexican*, 17 February 1974; 26 January 1978. Nelson, 62.
36. Nelson 63.
37. Nelson 80. *Santa Fe New Mexican*, 17 February 1974.
38. Nelson 80-81. *Santa Fe New Mexican*, 26 January 1978.

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Museum of New Mexico Photo Archives.

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Simpson. 8 April 1926. Museum of New Mexico Fine Arts Library, Santa Fe.

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Santa Fe County Deeds.

Santa Fe County Plats.

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— Supplemental Abstract of Title #755. Prepared for Sheldon Parsons, et al.

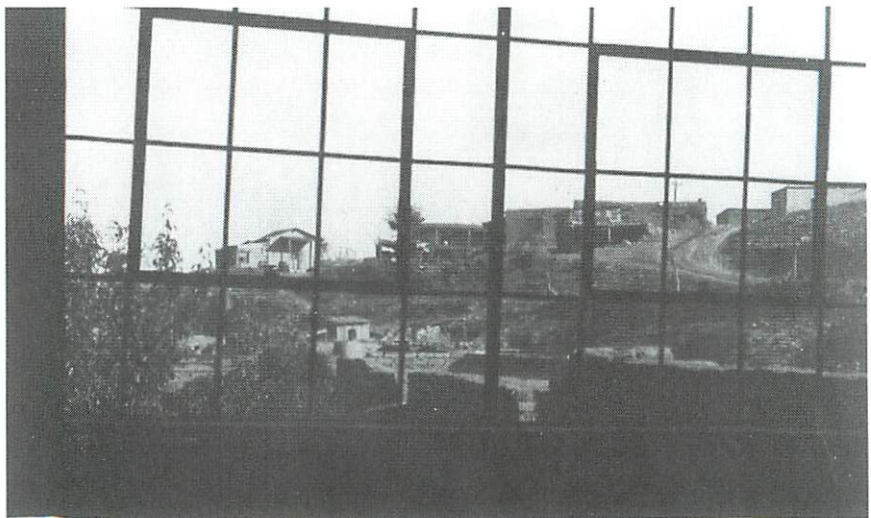
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*View from studio window facing north.
Courtesy Museum of New Mexico, Neg. # 135235.*



View of Dining Room



Detail on Dining Room windows



Detail on painted bannister leading to Parsons' studio

View of top of stairs from Studio



Sheldon Parso

All photos on these
of photograph



*View of Living Room
with fireplace*

Second view of living room



ns House, 1991

pages are courtesy
r Hope Curtis.



*Parsons' studio now
used as a bedroom*



View of Portal



Photo of Leonora Curtin Paloheimo as a young girl in Bandelier Garden, El Zagan, July 21, 1920. Courtesy Leonora Curtin Paloheimo.

We are indebted to the young lady posing in the Bandelier Garden, who recently loaned to HSFF her family scrapbooks and photo albums. In doing this, Leonora Curtin Palaheimo provides a rich source of documentation on life in Santa Fe almost a century ago. These unique glimpses into the past were a pleasure to peruse; the Publications Committee has never had a more pleasant assignment. Decisions on what images to print were difficult, but the collages on these ensuing pages, we hope, will provide our readers with some substantial historical references as well as a nostalgic view of a time now past. For this act of personal generosity, we thank Mrs. Paloheimo.

Mil Gracias.

Ruth Holmes

Ruth Holmes

CSmith-Porter

Claudia Smith-Porter

CSze

Corinne Sze

Canyon Road, 1918-1919

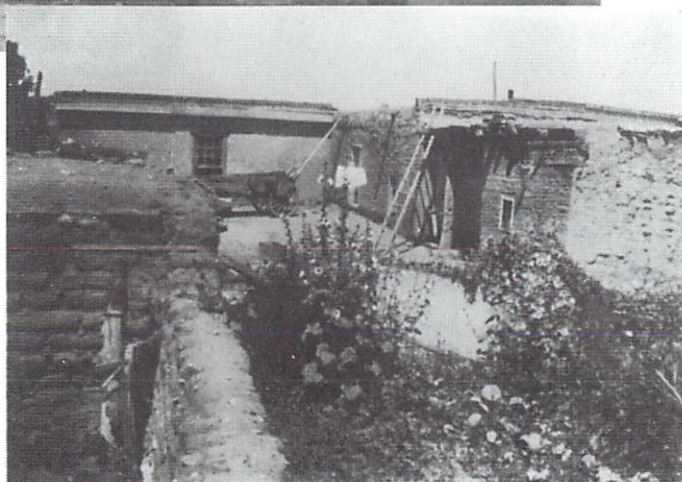


Canyon Road, August 1919

Canyon Road, 1918. Note the piñon-stripped hillside in the background.



Canyon Road, September 1918



Santa Fe, 1918-1919



*Scottish Rite Temple,
1918*

*Santa Fe street,
1918*



Agua Fria, Easter Sunday, 1918



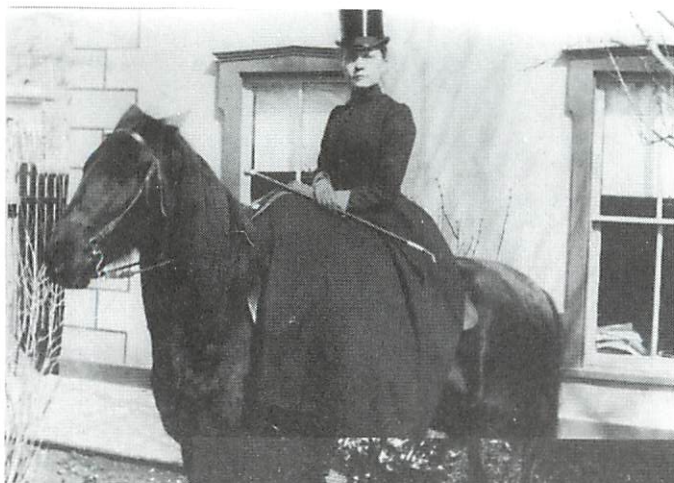
Santa Fe house, 1918

*House of Apolonio Ortiz,
September 1918*



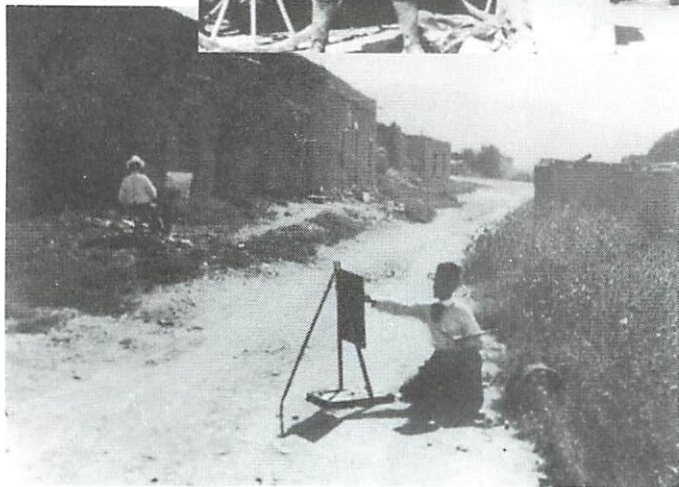
Santa Fe house, 1918

People and Places

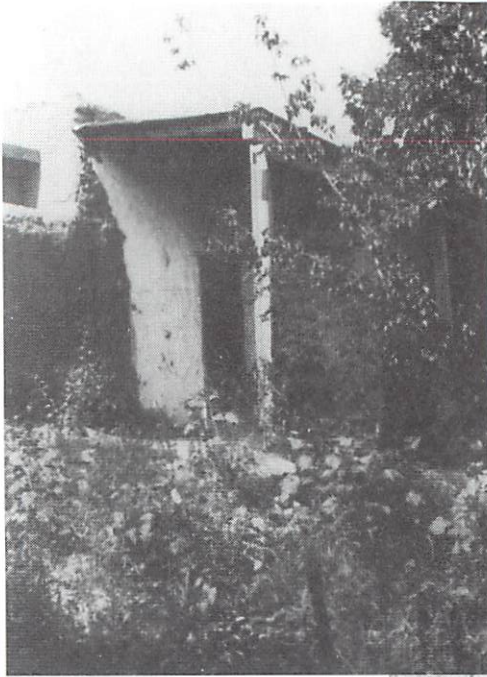


*Eva Scott Fenyes, Leonora
Paloheimo's grandmother,
1891*

*John Catron, Leonora Scott
Muse (Mrs. Paloheimo's
mother), Thomas Curtin (Mrs.
Paloheimo's father) in front of
Palen house on Palace Ave.,
1918.*

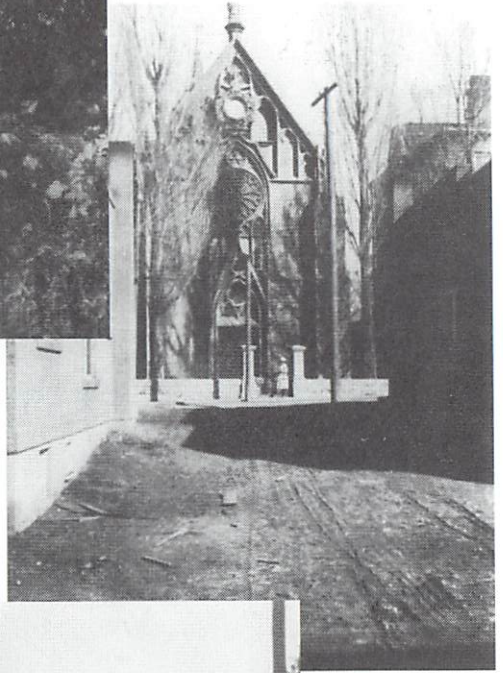


*Mr. Rollins and Mr. Rawl's
painting on Hillside Ave.,
September 1918*



Boyle House, 1918

Loretto Chapel, 1918



***Structures
Plaqued
by HSF***

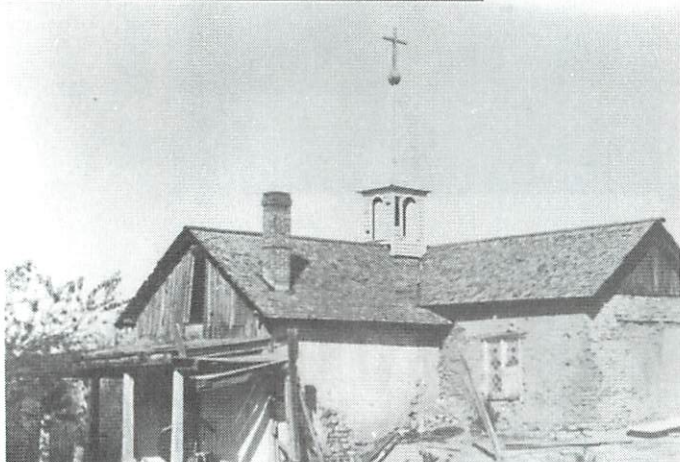


El Zaguán, c. 1919



Cathedral Place with park wall far right; Sena Plaza in background; building on left was replaced by old post office in 1921 and is now the IAIA museum.

*Archbishop Lamy's Chapel, undated.
Photo by Sheldon Parsons*



Bouquet Ranch, Nambé, August 1919



*The Acequia Madre running full in 1918.
Courtesy Leonora Curtin Paloheimo.*

Acequia Madre Ditch Association

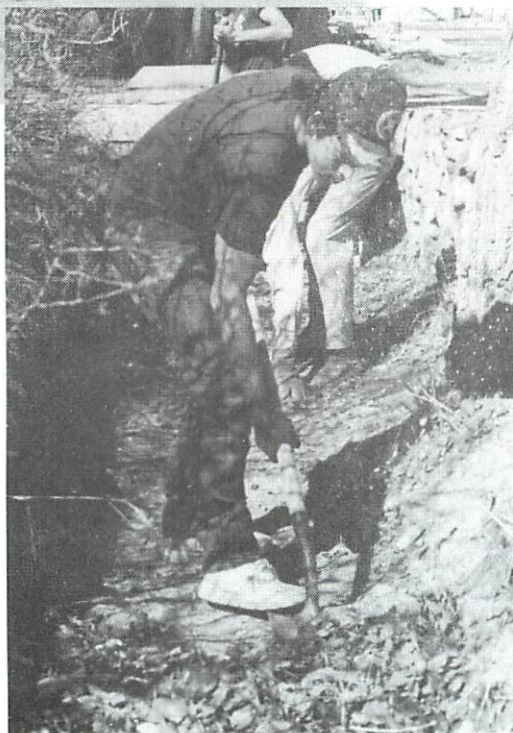
For 384 Apriels, users of the Acequia Madre Ditch have gathered to clean out the accumulated debris and detritus of each long winter. Majordomo Roberto Moya was there this year to supervise and do his share of work with both rake and shovel, while Ditch Association Commissioner Phil Bové operated the front loader and saw to the general disbursement of volunteers. Eleanor Ortiz Bové recalled childhood days of playing in the ditch and building small check dams across the waterway with rocks from the embankment;

Ruth Holmes

she is now paying for that fun by undoing just this sort of child's play.

The seven-mile *acequia* begins on the south side of the Santa Fe River off Upper Canyon Road and runs through the city's east side, eventually reaching farms as distant as the village of Agua Fria. The ditch itself is marked in several places along the route by HSFF bronze plaques. In 1992 the Acequia Madre Ditch Association received one of the New Mexico Heritage Preservation awards presented by Governor King.

These people are good neighbors who appreciate the historical significance of the Mother Ditch. We salute their hard work, continued efforts, and long-term commitment to preservation.



Unidentified, but obviously hard-working volunteers during the 384th Spring cleaning of the Acequia Madre.

THE NEIGHBORHOOD COALITION

Claudia Smith-Porter

The Neighborhood Coalition is a much-needed organization today. Its purpose is to research, collect, and share information related to a wide variety of community issues, which include urban and rural growth, preservation of the environment, and maintaining the stability and vitality of the existing community. The coalition meets in open session to discuss these issues, hosting public forums and serving as an informed support advocacy and advisory group for neighborhood organizations that need to preserve and protect their community and quality of life.

The coalition also takes action to effect change within the social, cultural, economic, and civic life of the city and county of Santa Fe. For example: the Coalition worked with neighborhood groups to defeat the Santa Fe railyard development because it was out of scale with the surrounding vicinity. The group assisted the Sol y

Lomas-Arroyo Chamiso Neighborhood Association in its efforts to soften the effects of widening Old Pecos Trail. Its members also helped those who wanted to stop all building in the foothills and on Atalaya Peak.

As a 501(c)(4) organization, the Neighborhood Coalition can take action in a variety of ways: it may educate, take legal action, and lobby for a particular outcome. This makes the Coalition a powerful tool for neighborhood associations to use when they cannot effect change on their own.

This volunteer group is supported by contributions only. If you are interested in supporting or joining this worthwhile organization, please attend a meeting or forum; the Coalition generally meets on Tuesdays. Or, contact Mary Schruben at 473-7898 for more information.

The HSFF Registry

The Historic Santa Fe Foundation is a non-profit, educational organization that was chartered in 1961 to receive tax-exempt donations, to administer property, and to engage in educational and research activities directed toward the preservation of historic properties in Santa Fe and its environs.

The documentation of structures by research and the maintenance of a registry of those deemed “worthy of preservation” are central to the Foundation’s charge of working to increase public awareness of Santa Fe’s historic heritage. Over sixty structures have been so listed and are thereby eligible to exhibit a bronze plaque that reads, “The Historic Santa Fe Foundation Finds This [Building] Worthy of Preservation.” In addition to buildings, other types of structures, as well as sites, are eligible for consideration.

All structures chosen for this recognition must first meet the following criterion:

- they must retain their historic character; that is, they must not have been so altered that they no longer convey their historical associations.

They must also meet at least one of the three further criteria:

- they must embody the distinguishing characteristics of a type of architecture identified with the history of Santa Fe, or
- they must be the site of significant events in that history, or
- they must be associated importantly with the lives of persons prominent in that history.

Structures less than fifty years old are rarely considered.

Documentation of historic properties is performed by the Foundation’s research committee. Their first task is to evaluate the present condition of a structure to determine whether architectural integrity has been lost. The committee may then seek to document its history and significance. Finally, their research is presented to the Board of Directors, which votes whether or not to place the structure on the list of those worthy of preservation.

Owners whose property is listed are encouraged to display the Foundation’s plaque. The documentation may be published in the Foundation’s Bulletin and included in future editions of the book, *Old Santa Fe Today*.

The Historic Santa Fe Foundation is totally independent of any governmental entity or agency, and listing places no legal restrictions upon an owner as to what may be done with a property in the future. However, the Foundation reserves the right to remove the plaque if, in its judgment, a structure has been so altered that it no longer meets the criteria for plaquing. Owners are asked to sign a simple agreement to this effect.

Further information on the plaquing of historic property may be obtained by visiting the Foundation office at El Zagan, 545 Canyon Road, or by telephoning 983-2567.



**Lois
Snyderman,
HSFF Executive Director**

Claudia Smith-Porter

Lois Snyderman came to the Foundation from Washington, D.C. in August of this year with a great deal of historic preservation experience. This is lucky for the Foundation and Santa Fe as the Board looks to its mission while Santa Fe continues to grow and change at an exponential rate.

Snyderman has been a historic preservation consultant since 1984, working in a variety of preservation areas. She has researched and documented over 100 historic structures and three historic districts; has designed and developed guidelines for those historic districts; co-authored a publication on land and building preservation techniques; prepared audio-visual scripts on historic districts; and trained volunteers.

Lois has provided technical assistance to a Washington, D.C. historic neighborhood development review committee; prepared information sheets on natural resource conservation for the Land Trust Alliance, a national conservation organization; and written the volunteer recruitment and training chapters of the administrative manual for the same group.

We are lucky indeed to have such a knowledgeable person in the Foundation office. When you are next in the El Zagan office or at a Foundation function, please welcome Lois to Santa Fe and to the Foundation.

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THE HISTORIC SANTA FE FOUNDATION

P.O. Box 2535, Santa Fe, NM 87504-2535

ANNUAL MEMBERSHIP DUES, 19____

Individual	\$10.00	_____
Family	\$15.00	_____
Commercial	\$25.00	_____
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____ I would like to be a volunteer.

Parsons House and Studio floor plan drawn by Donna Quasthoff, AIA, 1991.

