

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.

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 <input type="checkbox"/> SRCP <input type="checkbox"/> Criteria <u> </u> A <u> </u> B <u> </u> C <u> </u> 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: <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Site <input type="checkbox"/> Object	Photo: 	
6. Date of Survey: Sept 26, 2006	9. UTM (NAD27) Zone: Easting: Northing:	
7. Previous Survey Date(s): 8/14/91 and 6/6/83 <input type="checkbox"/> No previous survey		
8. Name of Project:		
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: <input checked="" type="checkbox"/> Known <input type="checkbox"/> Estimated Source: Owner.		
14. Setting: <input type="checkbox"/> Suburban <input type="checkbox"/> Rural <input type="checkbox"/> Village <input checked="" type="checkbox"/> Urban If Urban: <input type="checkbox"/> Commercial <input type="checkbox"/> Industrial <input checked="" type="checkbox"/> Residential <input type="checkbox"/> Public		
15. Relationship to Surroundings: <input checked="" type="checkbox"/> Similar <input type="checkbox"/> 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 No Yes How?

20. Significance to Current Community: Unknown None Low 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 No Yes
If yes: State National

If 'no' or unknown, do you think this property is eligible for listing? No 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 HCPI Detail Form (FORM 2) 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 <u>A</u> <u>B</u> <u>C</u> <u>D</u>
1. Name of property: Paloheimo/ Curtin Garage	2. Location: 614 Acequia Madre
3. Local Reference Number: _____	
4. County Santa Fe County, NM	
5. Date of Survey September 26, 2006	

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material: <input type="checkbox"/> Adobe <input type="checkbox"/> Brick <input type="checkbox"/> Composition <input type="checkbox"/> Concrete: Block <input type="checkbox"/> Concrete: Cast Stone <input type="checkbox"/> Concrete: Poured <input type="checkbox"/> Earth Plaster <input type="checkbox"/> Masonry: Simulated <input type="checkbox"/> Metal: Corrugated <input type="checkbox"/> Metal: Structural Siding <input type="checkbox"/> Metal: V-Crimp <input type="checkbox"/> Stone: Random Ashlar <input type="checkbox"/> Stone: Random Coursed <input type="checkbox"/> Stone: River Rock <input type="checkbox"/> Stone: Rusticated <input type="checkbox"/> Stone: Tabular <input checked="" type="checkbox"/> Stucco <input type="checkbox"/> Tile: Clay <input type="checkbox"/> Vinyl Siding <input type="checkbox"/> Wood: Board and Batten <input type="checkbox"/> Wood: Horizontal Siding <input type="checkbox"/> Wood: Jacal <input type="checkbox"/> Wood: Log <input type="checkbox"/> Wood: Shingle <input type="checkbox"/> Wood: Tongue and Groove <input type="checkbox"/> Other: _____	7. Number of Stories: _____ N/A Number: <input type="checkbox"/> X_1 <input type="checkbox"/> 1 1/2 <input type="checkbox"/> 2 <input type="checkbox"/> 2 1/2 Other: _____ 8. Foundation: _____ N/A <input checked="" type="checkbox"/> Not visible <input type="checkbox"/> None <input checked="" type="checkbox"/> At Grade <input type="checkbox"/> Raised Materials: <input type="checkbox"/> Concrete <input type="checkbox"/> Stone Other: _____ Notes: _____ 9. Roof: _____ N/A Shape: <input checked="" type="checkbox"/> Flat <input type="checkbox"/> Gabled <input type="checkbox"/> Hipped <input type="checkbox"/> Pyramidal <input type="checkbox"/> Shed Other: _____ Pitch: <input checked="" type="checkbox"/> None <input type="checkbox"/> Low <input type="checkbox"/> Medium <input type="checkbox"/> Steep Features: <input type="checkbox"/> Eave <input checked="" type="checkbox"/> Parapet Materials: <input checked="" type="checkbox"/> Asphalt <input type="checkbox"/> Earth <input type="checkbox"/> Composition shingle <input type="checkbox"/> Metal: Pressed <input type="checkbox"/> Composition Roll <input type="checkbox"/> Metal: Corrugated <input type="checkbox"/> Metal: Standing Seam <input type="checkbox"/> Metal: V-Crimp <input type="checkbox"/> Tile: Terra Cotta <input type="checkbox"/> Wood: Shingle Other: _____
--	--

10. Windows _____ N/A <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Operation</td> <td style="width: 25%;">Material</td> <td style="width: 25%;">Glazing</td> <td style="width: 25%;">Number</td> </tr> <tr> <td colspan="4">See Attached Inventory.</td> </tr> </table>	Operation	Material	Glazing	Number	See Attached Inventory.				11. Doors _____ N/A <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Type</td> <td style="width: 25%;">Style</td> <td style="width: 25%;">Material</td> <td style="width: 25%;">Number</td> </tr> <tr> <td colspan="4">See Attached Inventory.</td> </tr> </table>	Type	Style	Material	Number	See Attached Inventory.			
Operation	Material	Glazing	Number														
See Attached Inventory.																	
Type	Style	Material	Number														
See Attached Inventory.																	

12. Chimneys (describe whether interior or exterior and material) Interior, brick.	13. Porches _____ N/A Type: <input checked="" type="checkbox"/> Entry <input checked="" type="checkbox"/> Partial-Width <input type="checkbox"/> Full-Width <input type="checkbox"/> 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

- | | | | | |
|--|---|--|---|---|
| <input type="checkbox"/> Art Deco/Streamline Moderne | <input type="checkbox"/> Gothic Revival | <input type="checkbox"/> Mission Revival | <input type="checkbox"/> Pueblo | <input type="checkbox"/> Spanish-Pueblo Revival |
| <input type="checkbox"/> Bungalow/Craftsman | <input type="checkbox"/> International | <input type="checkbox"/> Neo-Classical | <input type="checkbox"/> Queen Anne | X_ Territorial |
| <input type="checkbox"/> Colonial Revival | <input type="checkbox"/> Italianate | <input type="checkbox"/> Northern NM | <input type="checkbox"/> Ranch | <input type="checkbox"/> Territorial Revival |
| <input type="checkbox"/> Folk Victorian | <input type="checkbox"/> Mediterranean | <input type="checkbox"/> Prairie | <input type="checkbox"/> Spanish-Colonial | <input type="checkbox"/> 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

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

ID NUMBER: 051600019 GARAGE
BUILDING NAME: POLDHEIMO / 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

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

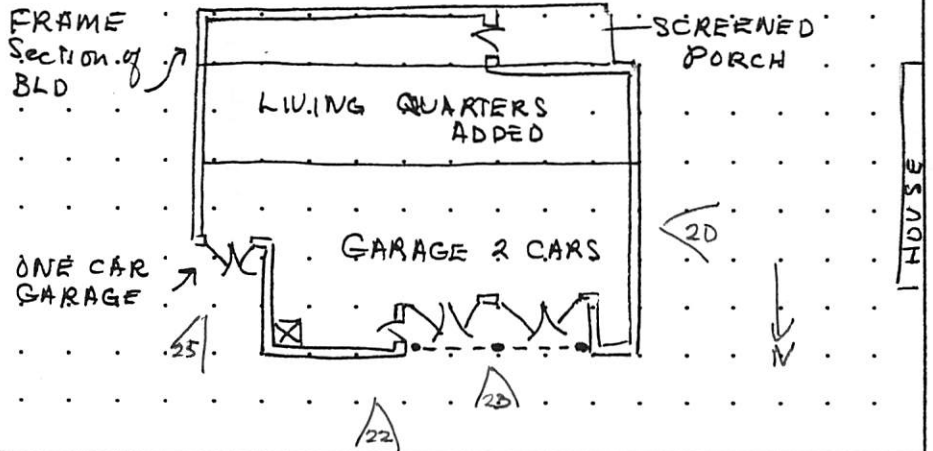
BUILDING THREATENED?
YES X NO

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

ARCHITECTURAL AND LANDSCAPE FEATURES

FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	STUCCO	
FOUNDATIONS	NOT VISABLE	
DOORS	SCREEN DOOR	CARAGE DOORS SPINDLE OPENINGS BLACK STRAP HINGES
WINDOWS	NORTH - PEDIMENT WOOD FRAME DBL HUNG	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)

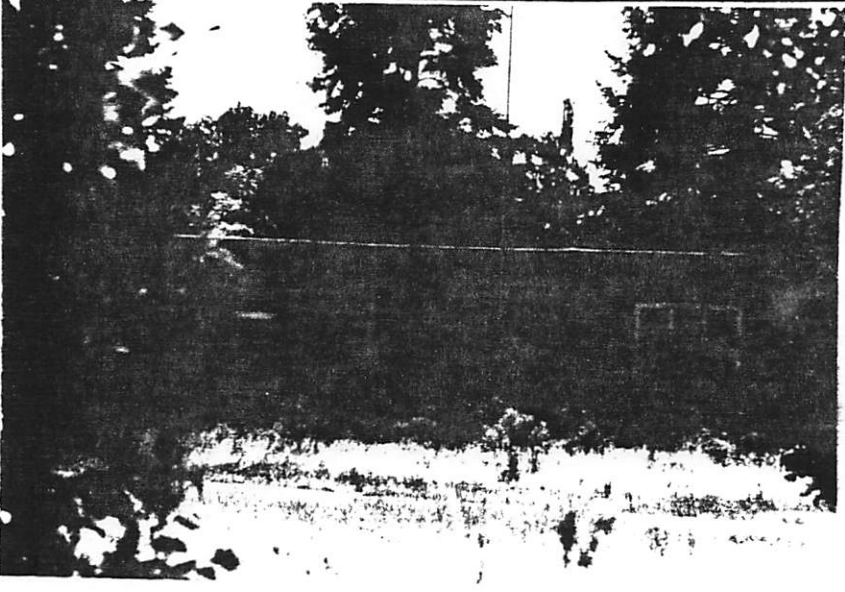
IDENTIFICATION	ADDRESS 614-616 ACEQUIA MADRE	ID NUMBER 051600019
		SURVEYED/RESEARCHED DATE 8-14-91 BY AC



#23 DOOR DETAIL

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM



building threatened? yes	surveyed date 6-6-83 by <u>m</u>	county <u>Santa Fe</u>	ID no. <u>051600019</u>
field map <u>Santa Fe, N.M.</u>	number <u>1</u>	UTM reference easting zone 12 13 nothing	
location description <u>614 Arcequia Madre</u>		city/town <u>Santa Fe</u>	
building name <u>Curtin House / Paloheimo House</u>		legal description t ^{ns} p <u>17 N</u> range <u>9 E</u> sec <u>25 NE 1/4 NW 1/4</u>	
film roll by <u>no. 2</u>	negative nos. <u>1-6</u>	loc. of neg. <u>HPB</u>	plan shape <u>Cottage</u> <u>House</u> <u>Arcequia M. ↓</u>
		date of construction <u>Pre 1944</u> estimate <u>Pre-1928</u> actual source <u>1944 directory (from memory)</u>	
		use present <u>residential</u> other _____ historic <u>residential</u> other _____	
style <u>Territorial Revival</u>		condition <input checked="" type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> deteriorating	
foundation material <u>Not Vis</u>		degree of remodeling <input type="checkbox"/> minor <input checked="" type="checkbox"/> moderate <input type="checkbox"/> major	
wall material/surface <u>Stucco</u>		describe:	
architectural features <u>Dentil coping, Pedimented windows 3/2 wood casement w/ shutters, Portal w corbeles</u>		surroundings <u>Residential</u>	
<u>Cottage - similar</u>		relationship to surroundings <input checked="" type="checkbox"/> similar <input type="checkbox"/> not similar	
		district potential <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
		significance <input type="checkbox"/> eligible <input checked="" type="checkbox"/> of <input type="checkbox"/> none	
		if eligible, interest why?	
comments <u>Wall hedge</u> <u>wire fence</u> <u>wood fence</u> <u>landscape</u> <u>street trees</u> <u>stone curb</u> <u>0 setback</u> <u>Arcequia</u>		associated buildings? <input checked="" type="checkbox"/> yes what type? <u>Cottage</u> if inventoried, list ID nos.	
<p>N.B. Acc to Bill Humphreys the residence was designed by Irving Parsons in mid-1920's It was designed by Henderson (1910-15) Irving Parsons did addition in late 1920's Lumphreys did rear wing in 1937 Property listed (no structure) 1912 King's map under name Candido Herrera</p>		see back? <input type="checkbox"/> yes	

Streetscape

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

(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:

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM



building threatened? yes	surveyed date 6-6-83 by <u>mb</u>	county <u>Santa Fe</u>	ID no. <u>051600019</u>
field map <u>Santa Fe, N.M.</u>	number <u>1</u>	UTM reference easting zone 12 13	nothing
location description <u>614 Arceuthobium Madre</u>		city/town <u>Santa Fe</u>	land grant/reservation
building name <u>Curtin House / Paloheimo House</u>		legal description tnsp <u>17 N</u> range <u>9 E</u> sec <u>25 NE 1/4 NE 1/4</u>	
film roll by <u>mb</u> no. <u>2001</u>	negative nos. <u>1-6</u>	loc. of neg. <u>HPB</u>	plan shape
		<div style="border: 1px solid black; padding: 5px; display: inline-block;">Cottage</div> <div style="border: 1px solid black; padding: 5px; display: inline-block;">House</div> <u>Arceuthobium M.</u> ↓	
		date of construction <u>Pre 1944</u> estimate <u>Pre-1928</u> actual source <u>1944 directory (teeny woodsheds)</u>	
style <u>Territorial Revival</u>		foundation material <u>Not Vis</u>	use present <u>residential</u> other _____ historic <u>residential</u> other _____
wall material/surface <u>Stucco</u>		condition <input checked="" type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> deteriorating	degree of remodeling <input type="checkbox"/> minor <input checked="" type="checkbox"/> moderate <input type="checkbox"/> major describe:
architectural features <u>Dentil coping, Pedimented windows 1/2 wood casement w/ shutters, Portal w corbeles</u> <u>Cottage - similar</u>		surroundings <u>Residential</u>	
		relationship to surroundings <input checked="" type="checkbox"/> similar <input type="checkbox"/> not similar	
		district potential <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
		significance <input type="checkbox"/> eligible <input checked="" type="checkbox"/> of <input type="checkbox"/> none if eligible, interest	
comments <u>Wall</u> <u>hedge</u> <u>wire fence</u> <u>wood fence</u> <u>landscape</u> <u>street trees</u> <u>stone curb</u> <u>0 setback</u> <u>Arceuthobium</u>		why? associated buildings? <input checked="" type="checkbox"/> yes what type? <u>Cottage</u> if inventoried, list ID nos.	
<p>N.B. Acc to Bill Humphreys, the residence was designed by Irving Parsons in mid-1920's It 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</p>		see back? <input type="checkbox"/> yes	

Street scope

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 Fenyés-Curtin House is a Territorial Revival dwelling that was built by the present owner's grandmother, Eva Scott Fenyés in the summers of 1925 and 1926. It remained the summer home of Mrs. Fenyés and then of her daughter, Leonora Scott Muse Curtin, until their deaths. Mrs. Fenyés' 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 Fenyés, 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 Fenyés 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. Fenyés 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. Fenyés 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. Fenyés stayed at the Palace Hotel on Washington Avenue. Although Dr. Fenyés 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

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 Zaguán).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

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

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.

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

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 dyeing, 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 horseshoeing, 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

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 of 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

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.

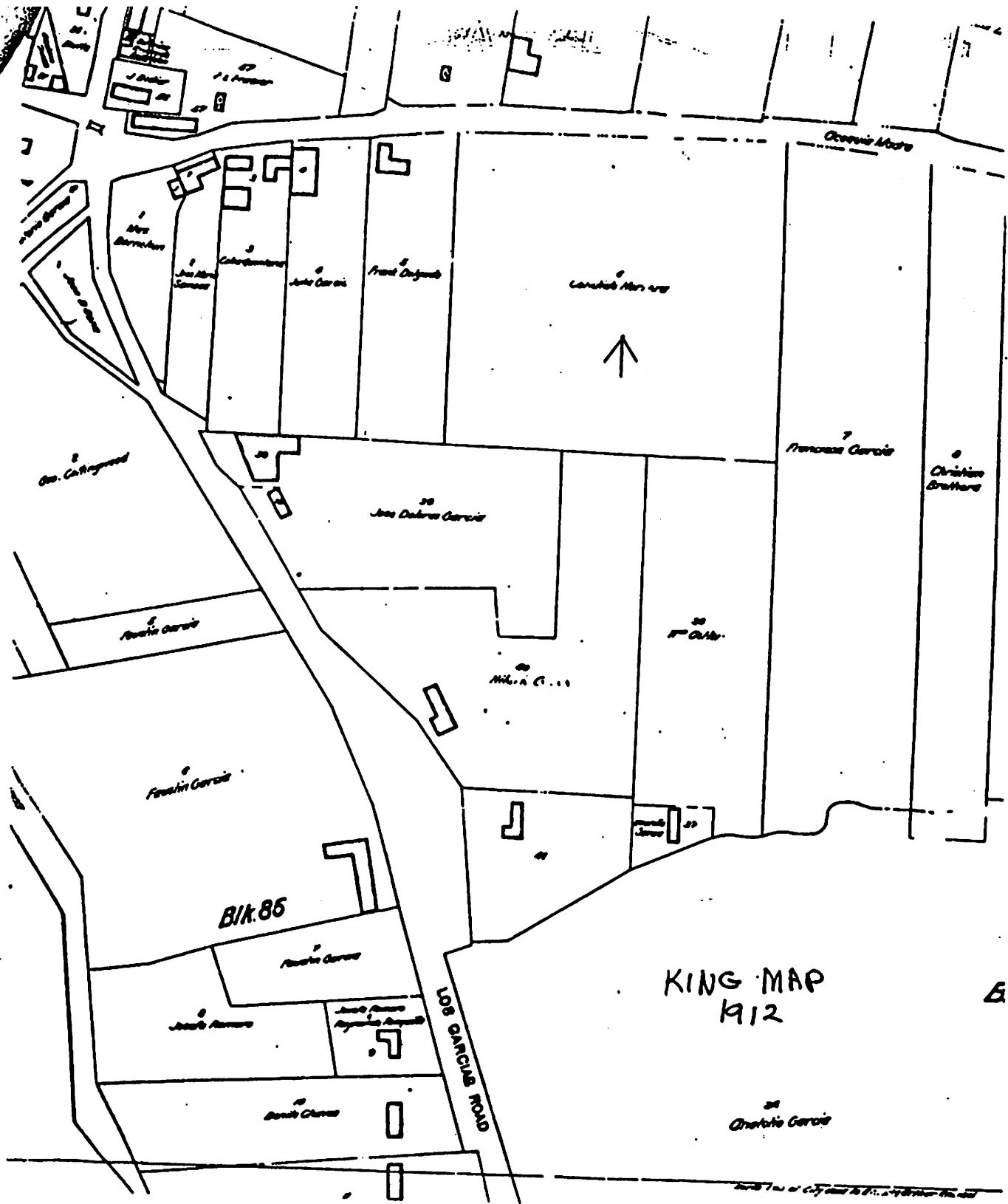
43. *New Mexican* 15 October 1981.

SOURCES

- Cassidy, Ina Sizer. "William Emmett Burk." *New Mexico Magazine* February 1935: 21, 40-41.
- Coan, Mary W. "Handicraft Arts Revived." *New Mexico Magazine* February 1935: 14-15, 52.
- Curtin, L. S. M. *Healing Herbs of the Upper Rio Grande*. Los Angeles: Southwest Museum, 1965.
- Curtin, L. S. M. *By the Prophet of the Earth*. Santa Fe: San Vincente Foundation, Inc., 1949.
- Jordan, Louann and St. George Cooke. *El Rancho de las Golondrinas: Spanish Colonial Life in New Mexico*. Santa Fe: Colonial New Mexico Historical Foundation, 1977.
- King's Map of Santa Fe, 1912
- Love, Marian F. "El Parian 40 Years Before Its Time." *The Santa Fean* January-February 1982: 20-23.
- Mauzy, Wayne. "Santa Fe's Native Market." *El Palacio* 40 (25 March, 1-8 April 1936): 65-73.
- Nestor, Sarah. *The Native Market of the Spanish New Mexican Craftsman: Santa Fe, 1933-1940*. Santa Fe: The Colonial New Mexico Historical Foundation, 1978.
- Paloheimo, Leonora. "Mrs. Thomas E. Curtin." *El Palacio* 57 (April 1950): 118-120.
- 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[?].
- Sze, Corinne. "The Field House." Unpublished research report. 1991.
- Tucker, Sara. "Places in the Sun." *Santa Fe Reporter* 12-18 April 1989: 1, 13.
- "Weaving Stimulated by Vocational Training." *El Palacio* 40 (12, 19, 26 February 1936): 41-2.
- Weigle, Marta, ed. *Hispanic Arts and Ethnohistory in the Southwest*. Santa Fe: Ancient City Press, 1983.

Interviews

- Lumpkins, William. Telephone interview. 12 May 1992.
- Paloheimo, Leonora Curtin. Personal interview. 18 June 1991.



KING MAP
1912

Map 7 of City and Co. 24th Street

Unassigned 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
- x Sheldon Parsons
- Mrs. Venceslao Jaramillo
- x 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
- x Alice Corbin Henderson
- Dr. Reginald Fisher
- x Mrs. R. H. Clarkson
- Concha Ortiz y Pino
- Mrs. John G. Meem
- Wayne Mauzy
- Ernest Knee
- Lloyd Moyland
- George Bloom
- Mrs. Carlos Gilbert

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

8 x = 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.

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: POLO HEIMP / CURT EB
	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

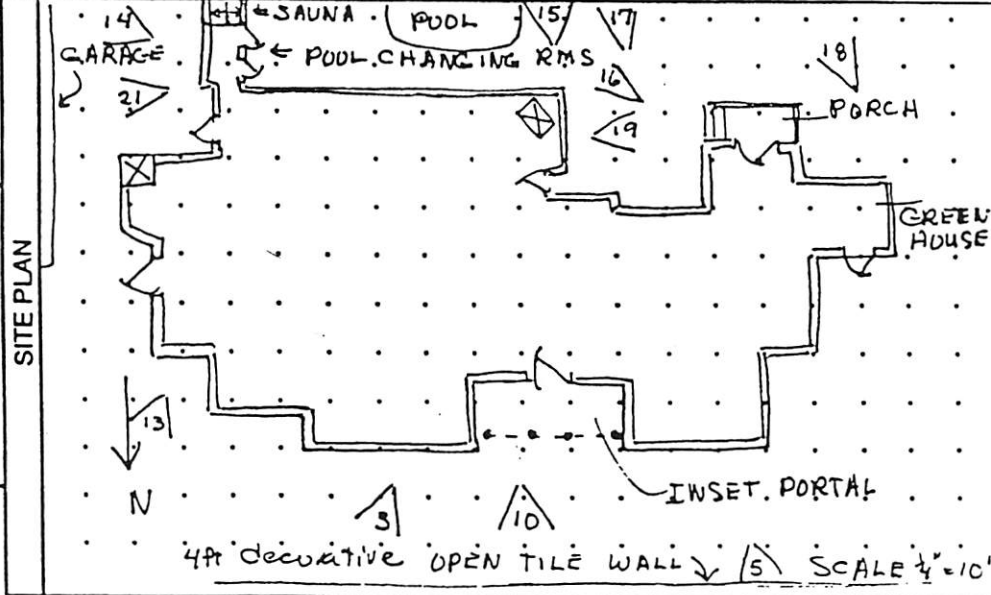
WHAT TYPE? DETACHED GARAGE & SHOP
IF INVENTORIED, LIST ID NUMBER(S)
051900019

DEGREE OF REMODELING:
X MINOR MODERATE
MAJOR

EXPLAIN: POOL CHANGING ROOMS ADDED

OVERALL CONDITION:
X EXCELLENT GOOD
FAIR DETERIORATED

BUILDING THREATENED?
YES X NO



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

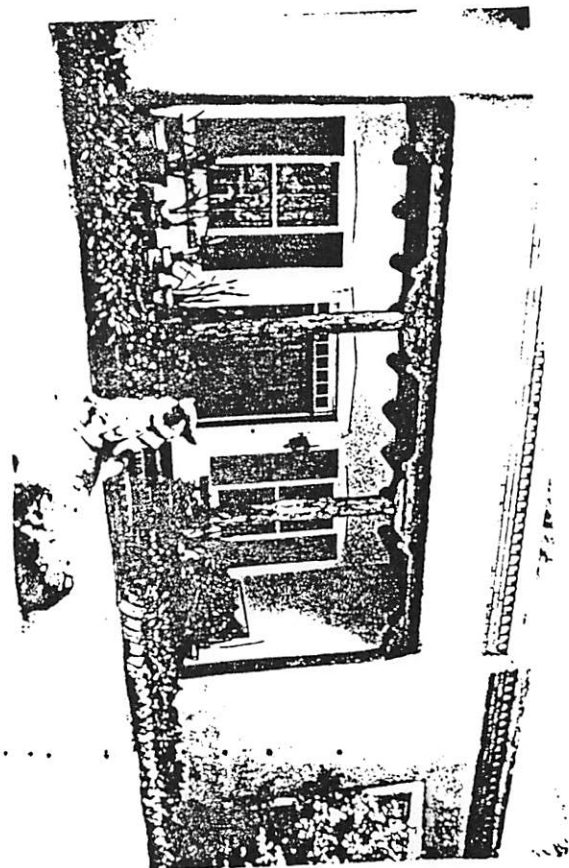
LOCAL LANDMARK YES NO

ARCHITECTURAL AND LANDSCAPE FEATURES

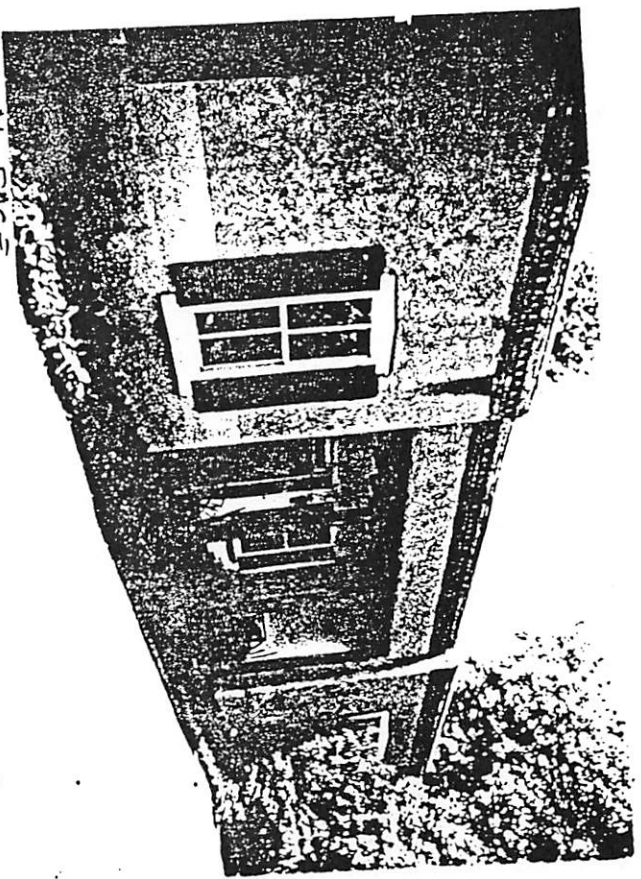
FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	PROBABLY ADOBE STUCCOED	EXCELLENT
FOUNDATIONS	NOT VISABLE	
DOORS	WOOD PANEL WITH SIDE PANELS & GLASS PANES ACROSS DOOR	PEDIMENT PAINTED WHITE TERRITORIAL REV. DOOR & SHUTTERS PAINTED DK GREEN
WINDOWS	WOOD FRAME DBL HUNG 2 1/2 CONCRETE SILLS	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

A/D N. FACE



#3 N. FACE



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

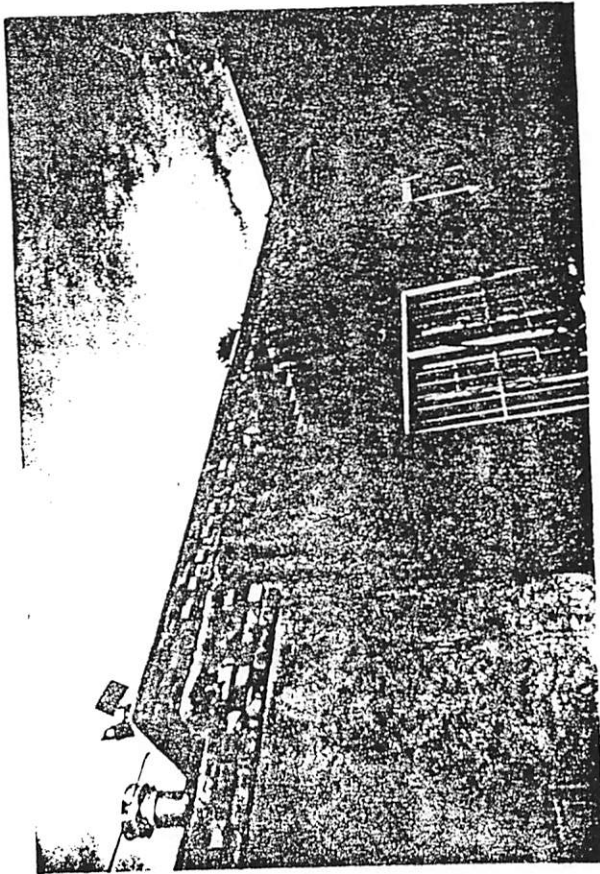
IDENTIFICATION

ADDRESS 614-616 ACEQUIA MADRE

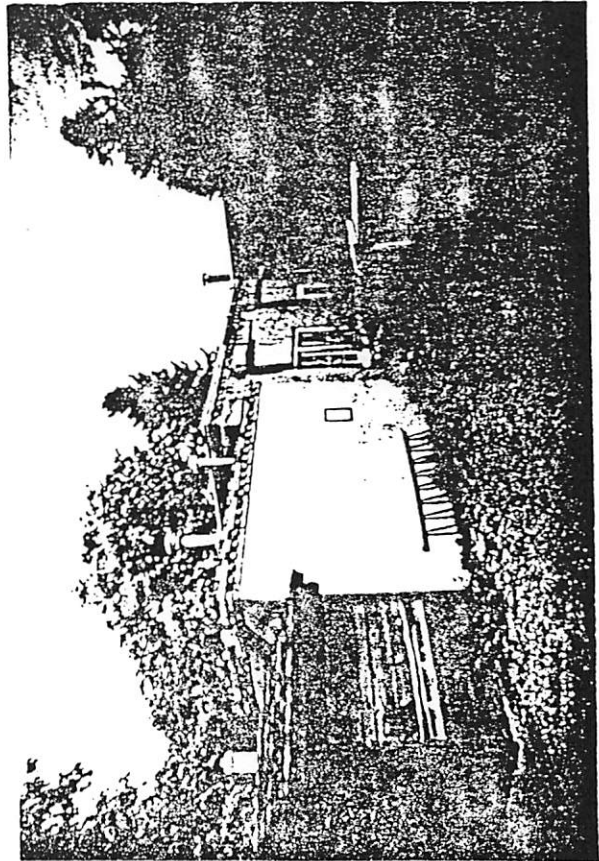
ID NUMBER 051600019

SURVEYED/RESEARCHED

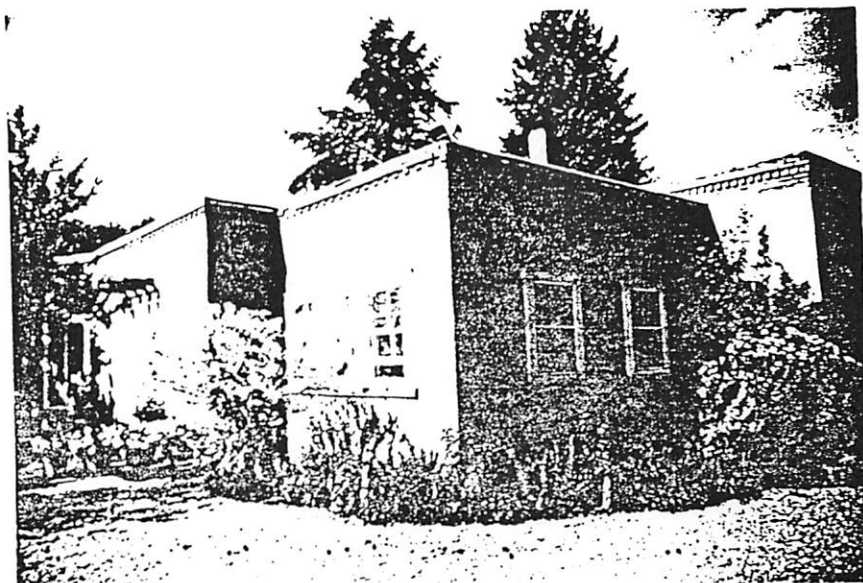
DATE 8-14-91 BY AC



#21 CANALES E.



#14 S. FACE



#13 NE CORNER

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



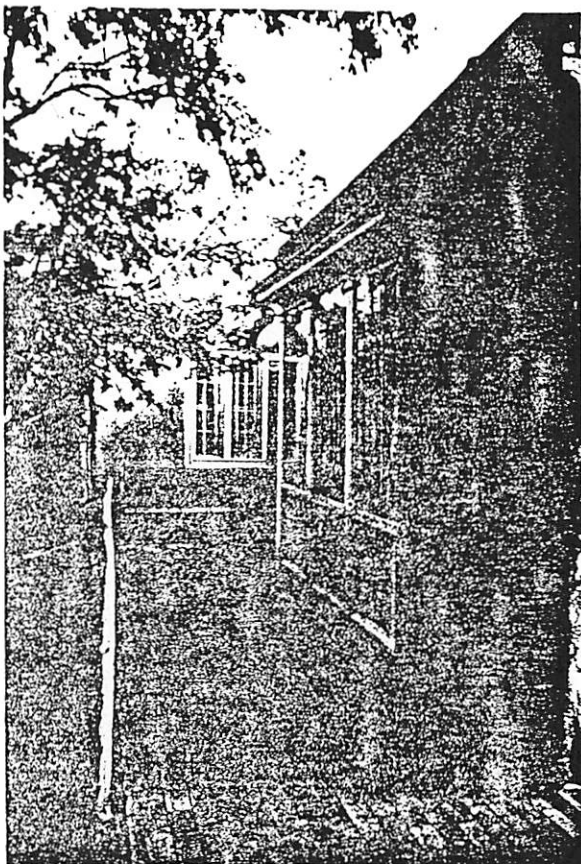
#15 S. FACE

IDENTIFICATION

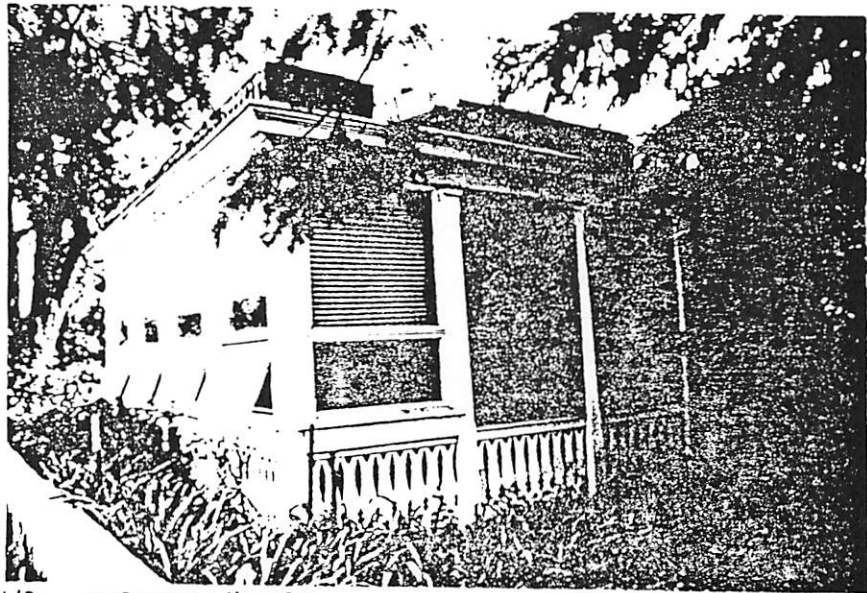
ADDRESS 614 - 616 ACEQUIA MADRE

ID NUMBER 051600019

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 NATI HIST. DIST.

ID NUMBER: 051600019 GARAGE
BUILDING NAME: PALOHEIMO / CURTAIN

UTM REFERENCE EASTING NORTHING
ZONE 12 13

LEGAL DESCRIPTION:
TNSP 17 N 8 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

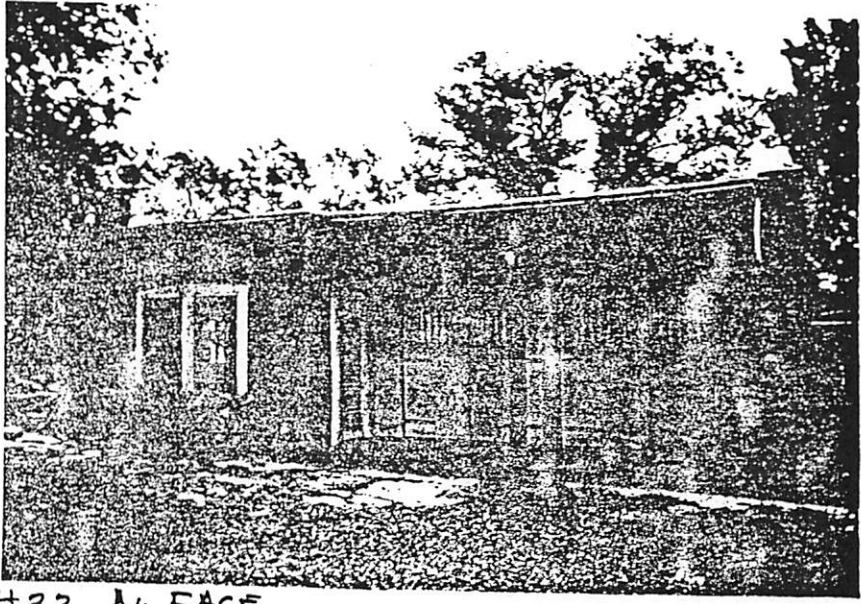
DEGREE OF REMODELING:
MINOR MODERATE
X MAJOR

EXPLAIN: LIVING QUARTERS ADDED TO GARAGE

OVERALL CONDITION:
EXCELLENT X GOOD
FAIR DETERIORATED

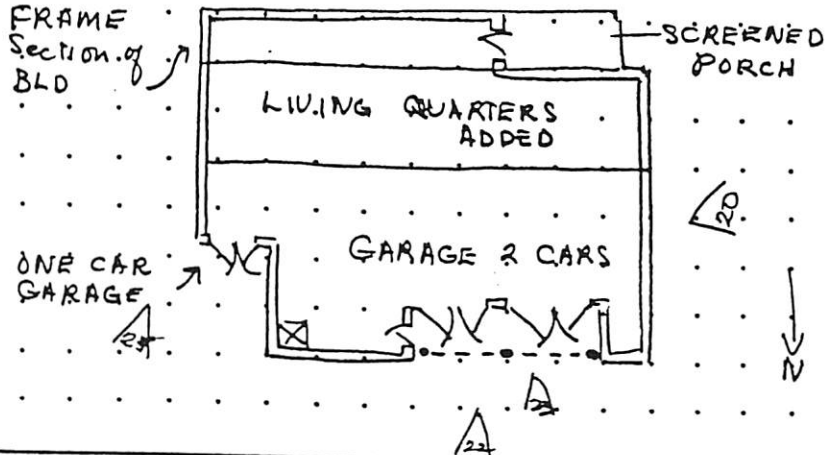
BUILDING THREATENED?
YES X NO

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

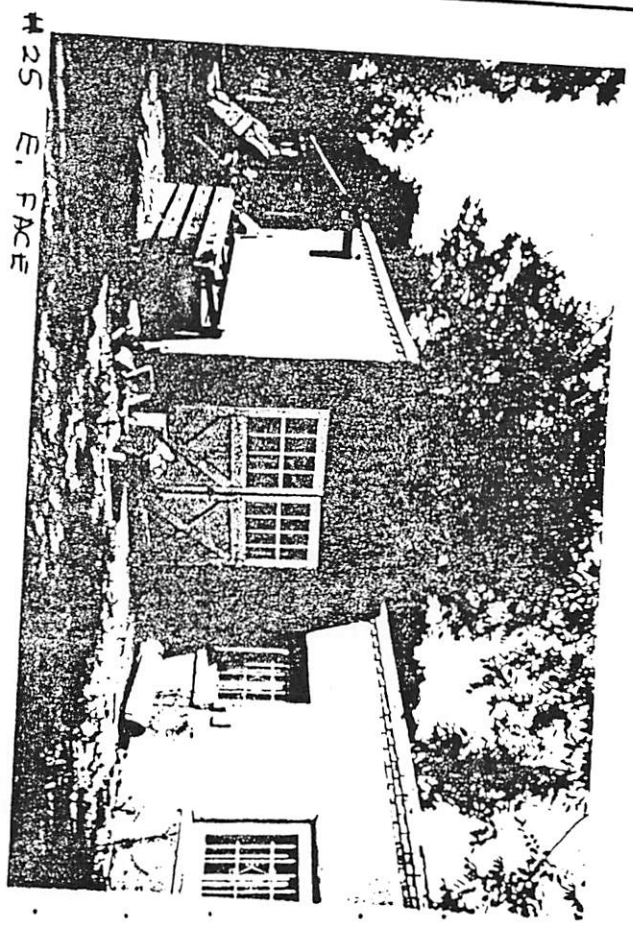
SURVEYED 8-14-91 BY AC

NEGATIVES WITH NMHPD ROLL # 12 NEG # 18 TO 25

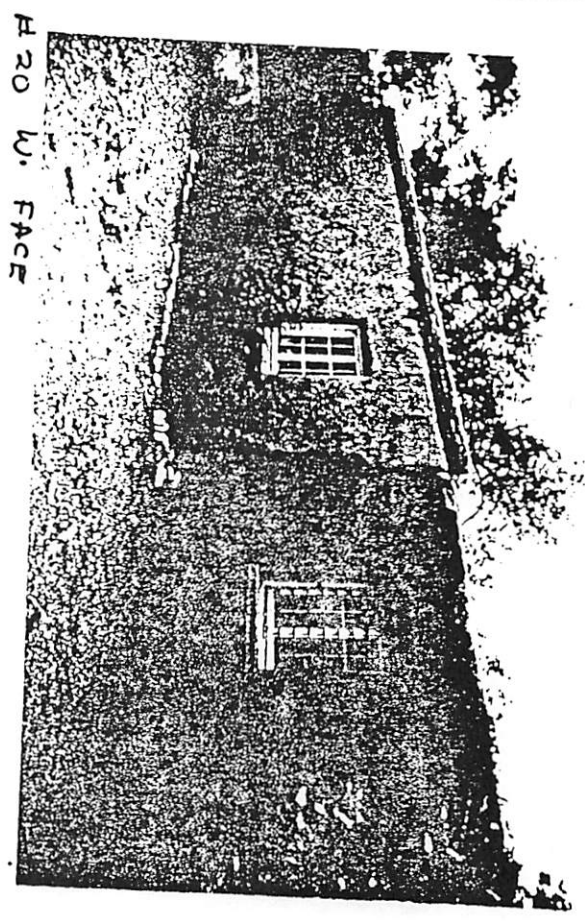
FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	STUCCO	
FOUNDATIONS	NOT VISABLE	
DOORS	SCREEN DOOR	CARAGE DOORS SPINDLE OPENINGS
WINDOWS	NORTH - PEDIMENT WOOD FRAME DBL HUNG	BLACK STRAP HINGES WEST SIDE 6 PANE CASEMENT
PORTALES	CORBELS + POSTS - SLIGHT SET BACK	PAIRED WOOD FRAME WALL 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		

ARCHITECTURAL AND LANDSCAPE FEATURES

ADDITIONAL PHOTOGRAPHS



#25 E. FACE



#20 W. FACE

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

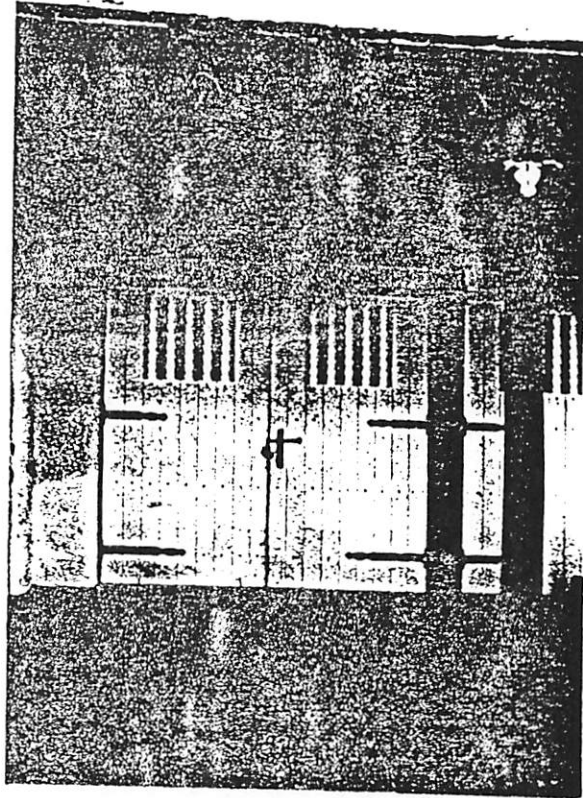
IDENTIFICATOR

ADDRESS 614-616 ACEQUIA MADRE

ID NUMBER 051600019

SURVEYED/RESEARCHED

DATE 8-14-92 BY AC



#23 DOOR DETAIL

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 16


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: ~~St. Cecilia 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.

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 easting zone 12 13 nothing	
location description 614 Arcequia Madre		city/town Santa Fe	land grant/reservation
building name Curtin House / Paloheimo House		legal description t17 N 8 range 9 E sec 25 NE 1/4 NW 1/4	
film roll by mb no. 2001	negative nos. 1-6	loc. of neg. APB	plan shape
		<div style="border: 1px solid black; padding: 5px; display: inline-block;">Cottage</div> <div style="border: 1px solid black; padding: 5px; display: inline-block;">House</div> Arcequia M. ↓	
		date of construction Pre 1944 estimate Post-1928 actual source 1944 directory (from w.r. photo) use present residential other _____ historic residential other _____	
style Territorial Revival		condition <input checked="" type="checkbox"/> excellent <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> deteriorating	
foundation material Not Vis wall material/surface Stucco		degree of remodeling <input type="checkbox"/> minor <input checked="" type="checkbox"/> moderate <input type="checkbox"/> major describe:	
architectural features Dent. coping, Pedimental windows 1/2 wood casement w/ shutters, Portal w/ corbels Cottage - similar		surroundings Residential relationship to surroundings <input checked="" type="checkbox"/> similar <input type="checkbox"/> not similar	
		district potential <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
		significance <input type="checkbox"/> eligible <input checked="" type="checkbox"/> of <input type="checkbox"/> none	
		if eligible, interest why?	
comments wall hedge wire fence wood fence landscape street trees stone curb 0 setback Arcequia		associated buildings? <input checked="" type="checkbox"/> yes what type? Cottage if inventoried, list ID nos.	
N.B. Acc to Bill Humphreys the residence was designed by Irving Parsons in mid-1920's M. was designed by Henderson (1910-15) Irving Parsons did addition in late 1920's. Humphreys did rear wing in 1937. Property listed (no structure) 1912 King's map under name Candido Herreta		see back? <input type="checkbox"/> yes	

Street scope