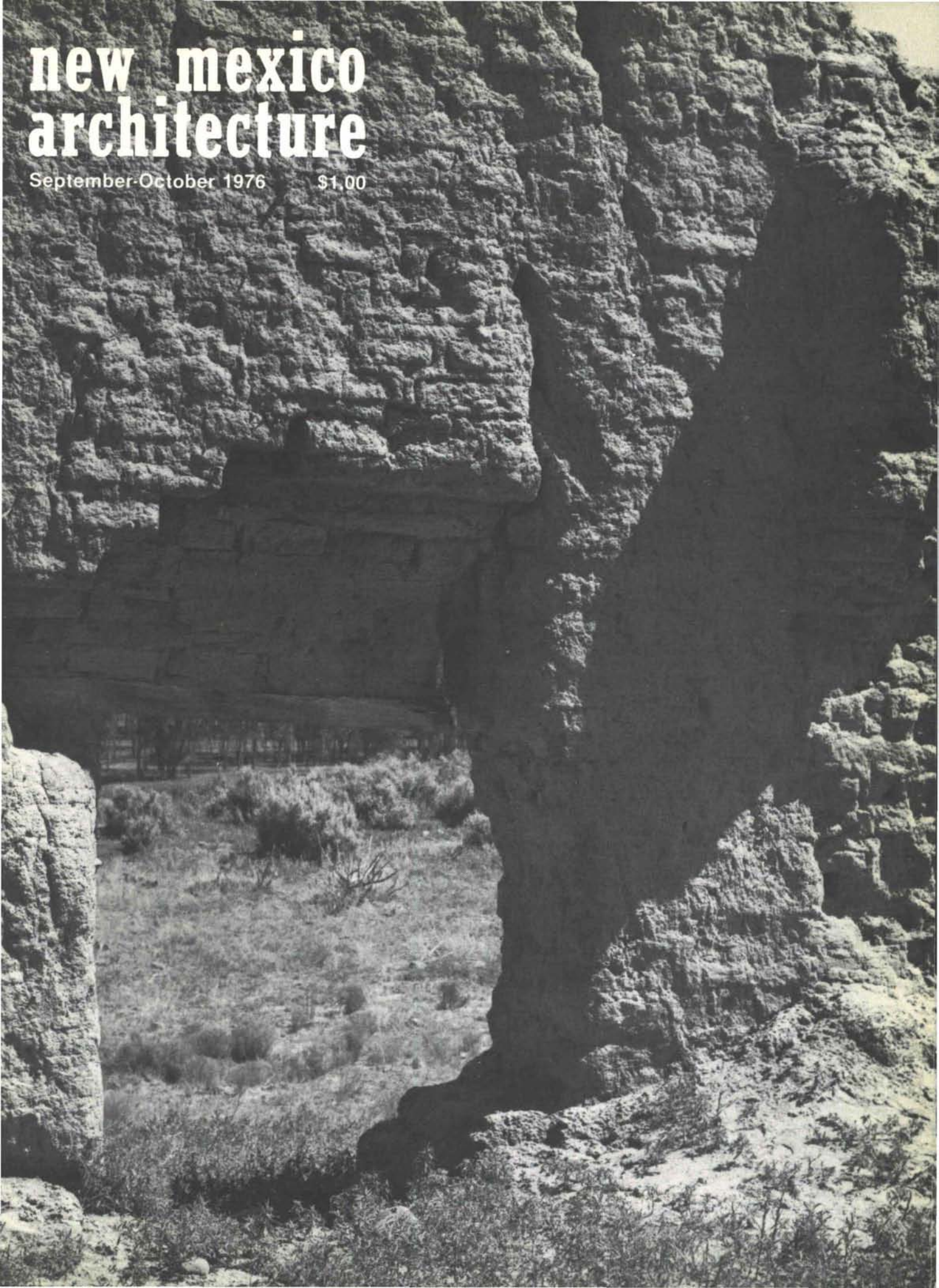


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vol. 18 no. 5

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IN THIS ISSUE:

Harriet Kimbro uncovered the handwritten original copy of the talk given by Ernest L. Blumenschein on June 13, 1953 in honor of John Gaw Meem. E. L. Blumenschein, one of the most respected artists of New Mexico, was born in Pittsburgh, Pennsylvania in 1874. He was one of the earliest painters to arrive in New Mexico; he and Bert C. Phillips were the first two artists to establish their permanent residency in Taos. Ms. Kimbro has written articles for *New Mexico Magazine* and poetry for the *Sunstone Review*. She is secretary of the San Gabriel Historical Society and Executive Assistant of the Santa Fe Opera. Her old adobe house and apple orchard in Santa Cruz, New Mexico, spurred an interest in apple folklore and recipes, and resulted in a book currently being published.

□ □ □ □
J. Richard Salazar, Archivist at the State Records Center and Archives in Santa Fe, is a graduate of the College of Santa Fe. He pursued graduate studies at both the University of New Mexico and Adams State College. Mr. Salazar's special interest and professional expertise is in the history of northern New Mexico, especially the Spanish and Mexican periods. He assisted in the preparation of the *Microfilm Edition of the Mexican Archives of New Mexico*, and, with Dr. Myra Ellen Jenkins, co-authored the *Guide and Calendar of the Microfilm Edition of the Territorial Archives of New Mexico*.

His article, "Santa Rosa de Lima de Abiquiu", is the result of many months of ardent and diligent research into the sometimes elusive history of a significant chapter in the heritage of New Mexico. His research has led to the placement of Santa Rosa de Lima de Abiquiu on the National Register of Historic Places as well as the New Mexico Register of Cultural Properties.

□ □ □ □
SAVE THAT TREE!

Don't throw away that Christmas tree, at least not if it came from a nursery. UNM is soliciting donations of live trees for the campus.

Live pines, spruce, pinon or any evergreen can be purchased at a nursery and will stay fresh as long as the "ball" is kept moist.

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Further information on tree donations can be obtained from Bob Lalicker in the development office or from University Architect Van Dorn Hooker.

nma

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(Cover—Santa Rosa de Lima de Abiquiu in 1976)

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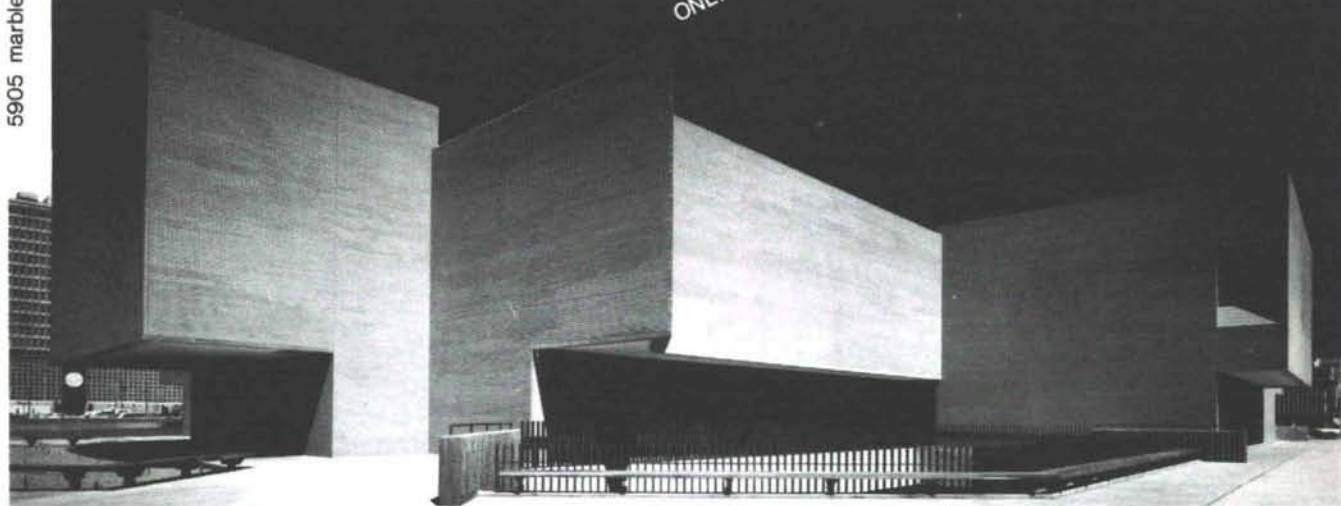
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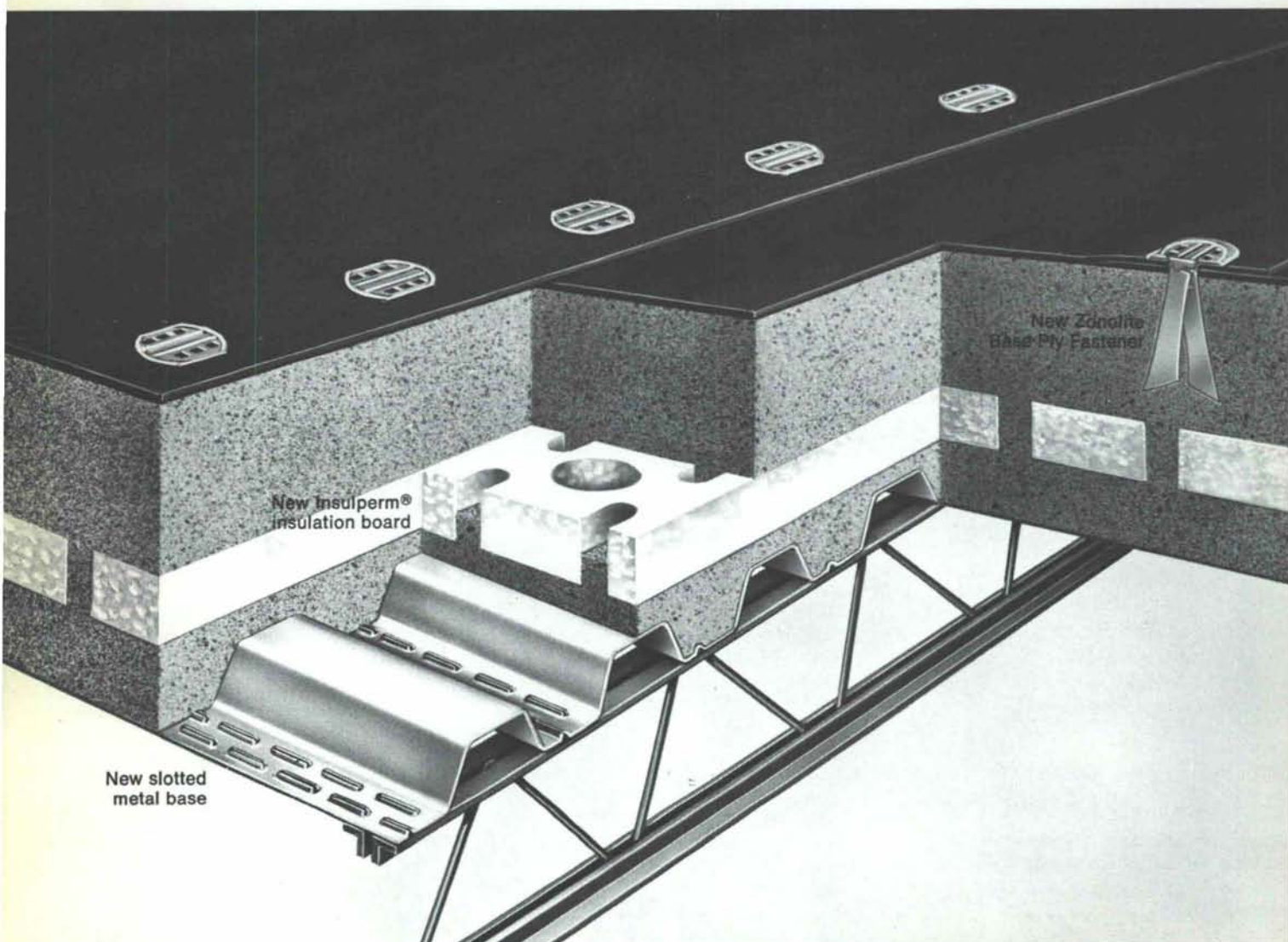
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LETTER

STATE OF NEW MEXICO
Office of the Attorney General
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(505) 827-2844

Dear Concerned Citizen:

This letter is inform you of the creation of a new unit within the Attorney General's Office to investigate and prosecute economic crime and governmental corruption. The problems of economic crime and governmental corruption detrimentally affect all the citizens of New Mexico. This new unit, staffed with attorneys, investigators and auditors will attempt to reduce incidence of such crimes in New Mexico.

One of the largest obstacles to successful prosecution of "white collar crime" and governmental corruption is the covert nature of such activities. Frequently such crimes are never reported to law enforcement authorities. I am attempting to acquaint the citizens of New Mexico with this problem and the existence of a specialized unit within this office to deal with it. Should any instances of improper conduct come to your attention, we will greatly appreciate your reporting it to us.

Unfortunately, we will be forced to select only more significant cases at the beginning. We simply do not yet have the manpower to handle all complaints. However, we will attempt to respond to all complaints and to refer to other law enforcement agencies those we are unable to handle.

In addition, we will attempt to furnish individuals from the unit to speak to any organizations or groups interested. A well-educated citizenry is the most effective means to stop this problem.

I shall continue in my efforts to reduce the losses suffered by these "victimless" crimes because, in truth, all of us, as citizens and taxpayers, are victims. I need your support and cooperation in this effort to diminish and eventually

eliminate this growing threat to our economy, to our government, and to our way of life. Any complaints can be referred in writing to Assistant Attorney General Harvey Fruman, P. O. Box 2246, Santa Fe, New Mexico (505-827-2844).

Sincerely,
TONEY ANAYA
Attorney General

SURPLUS SCHOOL SPACE: OPTIONS AND OPPORTUNITIES

School people are now frequently talking about closing schoolhouses when enrollments fall below an economical level. These circumstances result from a drop in the national birthrate, and, in some cases, from a migration out of the cities. Fortunately, few schools will remain completely empty. Instead, they will take on a new life as centers for senior citizens, social services, adult education, day care, or teenagers. Many stay open for specialized education programs that were not available before the additional space materialized. Some are being used by junior colleges or private schools. And, a few have been sold to private developers who remodel the schools into apartments or stores and put the property on the tax rolls.

Whatever happens, a lot of people have to take part in planning the future of a school faced with closing. *Surplus School Space: Options and Opportunities* tells about some of the uses schools have been put to and tells how people arranged to effect the changes. The report is addressed to many persons in the community — school board members, advisory committees, taxpayers, PTA's, planning boards, members of Save Our Schools, and anyone who is concerned about putting public property to its best use. *Surplus School Space* emphasizes that complete community participation is necessary to ensure that a school building (or part of it) is reused to the best possible advantage.

There is plenty of practical advice on the process of deciding whether to close or not. An elementary but often overlooked step is to ascertain what future enrollments are going to be in a district, and not just use the national birth projections. The report contains advice on how to make a survey using local sources of information.

There's also information on what to do if a schoolhouse is to be closed for regular primary or secondary education. For instance, can a school district legally sell or lease its empty schools? If the building is turned over to another public agency's program, who is responsible for the maintenance of the building?

Many districts are turning the declining enrollments to their advantage instead of fighting each school reduction on an emergency basis. The surplus space has allowed them to institute special educational and vocational programs that they had not been able to accommodate before. Art and music studios can blossom when every room is not occupied by regular classes.

More schools have been reused for public services that benefit the community than any other type of conversion. Some have been helped with state and federal funds, some started with a community bake sale. Examples in the book are taken from rural communities and city neighborhoods.

One chapter of *Surplus School Space* deals with the planning on a district-wide basis when two or more schools appear to be headed for closing. By changing the grade structure a district may be able to hold onto its schools. If not, some schools can be assigned to special education or career training.

Whether one school is closed or several, there is a definite trend throughout the country to reuse schools for adult education programs.

Continued page 9 



YOU DIDN'T PLAN ON AN ENERGY CRISIS, BUT NOW YOU'RE PLANNING YOUR NEXT BUILDING.

Which building material will you use?

You've got energy shortages to think about. Air-conditioning costs. Heat gain through the long, hot summers. Heat loss in the winter months. Heating equipment costs. The whole set of energy-use factors suddenly has become critically important. The building material you use affects all of them.

Compare the energy conserving capability of masonry, for instance, with double-plate glass walls.

At 4:00 P.M. on a hot August day in Washington, D.C., the heat gain through a square foot of west-facing insulated brick and concrete block wall will be 2.2 Btus an hour.

The heat gain through a double-plate glass wall in the same location will be 173 Btus a square foot in an hour. A big difference.

Project this differential over 10,000 square feet of wall. You come up with a heat gain through masonry of 22,000 Btu/h, while the heat gain through double-plate glass is 1,730,000 Btu/h.

In the case of the masonry wall, cooling equipment with a two-ton capacity can handle the heat gain. But with the double-plate glass wall, about 143 tons of cooling capacity will be needed.

An analysis of a typical 10-story building shows that over its useful life, the air-conditioning cost for a square foot of our masonry wall will be about 23 cents. For the double-plate glass wall, it will be \$7.60.

It takes a lot of money to buy, install and create space for all the extra air-conditioning equipment

required by the double-plate glass wall. A lot of money and a lot of energy to run that equipment.

Compare the heat loss in winter. It has a dramatic effect on energy consumption and building operation costs.

Our masonry wall, for example, has a "U-value" of .12. The double-plate glass wall has a "U-value" of .55. (U-values are used to determine heat loss through one square foot of wall area in Btu/h per degree Fahrenheit differential across the wall.)

This means that the masonry wall is about 450% more efficient, on the average, than the glass wall in reducing heat loss.

Over the useful life of the building, the heating cost per square foot of wall area for masonry will be about 30 cents. For double-plate glass, about \$1.38.

In a time of one energy crisis after another, masonry makes eminently good sense as a good citizen.

The masonry industry believes that the thermal insulating qualities of masonry are an important economic consideration to building designers, owners and investors, and all citizens.

Masonry walls save on air-conditioning and heating costs. And just as important, they are less expensive to build. The masonry wall we've described would have a 38% lower initial cost than the double-plate glass wall.

If you'd like to find out more, write to us and we'll send you a booklet comparing the thermal

insulating qualities of masonry walls with double-plate glass walls, metal panel walls and pre-cast concrete walls.



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The preparation and publication of this report were supported by a special grant to EFL from The Ford Foundation.

Surplus School Space: Options and Opportunities is 5½ x 8½, 72 pages, illustrated. It is available for \$4.00 prepaid from Educational Facilities Laboratories, 850 Third Avenue, New York, N.Y. 10022.

LEGACY OF FRANK LLOYD WRIGHT TRACED IN TWO HISTORIC PRESERVATION FEATURES

Frank Lloyd Wright Home and Studio: *Homeward Bound*, by Paul Sprague.

Our Wright Houses, by Herbert Jacobs.

No one knew "remodeling" better—or engaged in it more often—than architect Frank Lloyd Wright.

This has created a mammoth problem for the people who now operate Wright's own home and studio in Oak Park, Ill., as a museum.

Wright designed his own house at the age of 22. It was different from other new houses of 1889, but it was not radically different.

But gradually, it became radically different. As Wright developed new ideas of architecture, he frequently tried them out in his own home. Thus he was constantly remodeling and experimenting—to the point that associates referred to the "annual repairs and alterations." Sometimes Wright ordered major remodeling twice a year.

Besides making structural changes, Wright developed and constantly changed his own furniture.

Such constant change in this Wright house over more than 20 years has left a monumental puzzle for the nonprofit foundation that now leases it, according to an article in the July-September issue of *Historic Preservation*,

the quarterly magazine of the National Trust for Historic Preservation. Paul Sprague, author of the article and associate in a Chicago restoration firm, says the group is wrestling with the problem of determining what period best represents Wright's home.

Sprague notes that, in order to preserve the property, the National Trust for Historic Preservation purchased Wright's home and studio a year ago under an innovative agreement using funds raised locally and matched by support from the National Park Service of the U.S. Department of the Interior. The National Trust is a nonprofit organization that owns other architecturally significant buildings, including the Wright-designed Pope-Leighey House (1941) near Mount Vernon, Va.

The Trust leased Wright's Oak Park home to the Frank Lloyd Wright Home and Studio Foundation for 40 years with an option to buy. The foundation has opened it to the public for tours and also plans to use the property as a study center for students of Wright's work.

Although the foundation started making repairs soon after it moved in, it is postponing major decisions about restoration. Each renovation, each rearrangement that Wright designed represents his trial of a new idea. But which of the many changes are the most significant to the house and to Wright's other work?

As Sprague writes, "To decide where to restore and where merely to refurbish is a challenge that will be resolved in due time.

"In the meantime, the visitor to the home and studio is best advised to pay careful attention to the early photographs on display and to listen attentively as the interpreters unravel the mysteries of what is surely Frank Lloyd Wright's most personal architectural legacy."

"A Decent \$5,000 House"

In a related article in the same issue of *Historic Preservation*, jour-

nalist Herbert Jacobs describes the houses Wright designed for his family. Jacobs challenged Wright's inventiveness in 1936 by saying, "What this country needs is a decent \$5,000 house. Can you build it?"

Wright was waiting for just such a challenge. The resulting house in Madison, Wis., was "a masterpiece," Jacobs writes. It was visited by renowned architects, government officials, artists and literary figures from around the world.

The Jacobses were so pleased that they later asked Wright to design a second house for their growing family. He did, and "for the next 14 years," Jacobs says, "we moved within the daily drama of wind, storm or sun—the constantly changing patterns of light and shadow shaped and enhanced by architecture.

"When the family was alone on the cool terrace of a summer evening, or around the fireplace in winter, it was superb; and when we had guests it was an added pleasure to share the delightful house" in Middleton, Wis.

Jacobs, author of *Frank Lloyd Wright: America's Greatest Architect* (Harcourt, Brace & World, Inc., 1965), teaches journalism at the University of California, Berkeley, Extension Division.

Historic Preservation, which is published by the Preservation Press of the National Trust, is received regularly as a membership benefit by more than 100,000 Trust members. Chartered by Congress in 1949, the National Trust is a private educational organization charged with encouraging public participation in the preservation of districts, sites, buildings, structures and objects significant in American history and culture.

Further information is available from Wendy Adler at the Preservation Press, National Trust for Historic Preservation, 740-748 Jackson Place, N.W., Washington, D.C. 20006.

An artist looks at architecture

by Harriet Kimbro

In 1898 two artists made their way to Taos and began a three-quarter century love affair between art and New Mexico — including its architecture. One of those men was E. L. Blumenschein, who fifty years later had the honor, in his words, of contributing a “few words of praise from the artist’s angle,” in a program honoring John Gaw Meem, FAIA.

In the course of researching materials by and about Blumenschein for his daughter, toward potential publication of a book about her father, his comments in 1953 about Meem came to light. They seem to have much to say today and reinforce our perspective on the course of architecture and history in New Mexico.

In checking with Mr. Meem on publication of this material, he was quite pleased, commenting himself that “few people nowadays remember Blumy’s delightful and whimsical humor.”

“Blumy’s” comments about Meem follow:

The honor of appearing on this program is much appreciated and I am very happy to contribute a few words of praise from the artist’s angle. I was once asked to speak at an artist friend’s funeral. I knew the man so intimately that I fear some of my sentences and remarks gave the wrong impression to my audience. Yet I knew I was safe. This artist could not rise from his coffin and “sock me one.”

But this afternoon I realize that I must be careful. You see, I disagree considerably with Meem’s point of view. In a sort of complimentary ridicule I call him the Benvenuto Cellini of the T-square. The T-square can only draw straight lines, and Cellini could only give forth curves.

This fact did not interfere with somewhat similar results, for both men achieved beauty through exceedingly accomplished craftsmanship. I respect craftsmanship — but do not place it in a category with great imaginative and dramatic design. In dramatic design the artist must, of course, have able craftsmanship, but he also, in certain sections of his building or picture, must sacrifice his perfection of technique and produce irregularities that are necessary to give the emotional effect. I have not time to go into this, except to remark that Meem’s architecture seems to insist on perfection of technique much more than it tries for an emotional appeal.

Now I will endeavor to prove this conclusion of mine — not only to you but to myself. My Gods of Art used the big dramatic styles — Shakespeare, Michaelangelo, El Greco, Beethoven, Bach and a dozen others in music and in architecture, the wonderful architects and great sculptors who executed the Gothic churches.

Let me go back in our New Mexican story to about 1910, when in Taos the merchants were inducing the native Spanish Americans to cover their adobe walls with tin — large sheets of tin indented



E. L. Blumenschein. Photograph taken about 1923; courtesy of Helen G. Blumenschein.

to imitate stone masonry — and also to place a sloping tin roof on the church at Ranchos de Taos. I believe it was right then that the artists and writers started something that developed way beyond our control, the preservation of the Spanish-Pueblo style in New Mexico. It seemed the right thing to do at that moment.

We raised money to restore the flat dirt roof on the church, and used all means in our power to prove to the people of our neighborhood the value to them of this handbuilt style of architecture. We succeeded in Taos, then carried our campaign to Santa Fe. The powers there recommended to all the necessity of preserving the character of the city. It was taken up more on an economic basis than from any love or admiration of the crude-looking but comfortable homes of the early inhabitants. The money-grabbing merchant traders came close to ruining the picturesque charm of Taos. We never considered Spanish homes, or five-storied communal Indian buildings, as architecture. And we were all much surprised when gradually, by public opinion, the “Spanish-Pueblo Style of Architecture” was being adopted by the entire state, as not only practical and fitting but, most of all, an attractive drawing card to visitors.

In those days I was a successful illustrator and

had money enough to buy twelve volumes of the Century Dictionary. Before I decided to call the Pueblo style architecture, something that is surely related to the high arts, I got down Volume A of my Dictionary. Here are a few quotations from the definition:

"Architecture — the art of building; specifically of fine or beautiful buildings. In the widest sense, the principle of design and ornament as applied to building. The practice of this art requires skill in design which is the special province of the architect, and skill in execution which is the special province of the workmen, whom the architect directs. Architecture is properly distinguished from mere building by the presence of the decorative or artistic element."

A number of years later, Frank Lloyd Wright, noted American architect, was quoted by Walter Ufer as saying, "Outside the mission churches built by the padres, there is no architecture in New Mexico."

My own ideas were always that the skilled architect was the only one who could create architecture and of course the most gifted architects in Spain designed the superb missions. The early Catholic fathers were steeped in this awe-producing style and gave our Southwest and California some beautiful works, churches of not only beauty but with *drama* and *emotional power*. I want to stress this last point, which I find missing in most adaptations of the architecture of the Spanish Pueblo style — or if not missing, overshadowed by the strict excellence of the execution.

Now let us get back to our history, for it is about this period that I first heard of Meem. He proved to be a valuable asset to New Mexico. Meem mastered the Pueblo style, going deeply into the ethnological side. He was the most skilled architect I have

known in our state, and as the demand was great he soon gave us his many versions of homes and churches.

Before Meem came to us and even after, the painters in New Mexico (by that time very well known throughout the United States) learned to appreciate the artistic, often dramatic result of the Spanish American inaccuracies in all of their buildings. But the "picturesque charm" disappeared — the uneven lines of the silhouette, the bulges in the walls, the lovely color that straw gave to the mud walls, the delightful buttresses of uneven contour and wobbly form, the leaky flat roofs covered with a foot of dirt, the handmade patios with refreshing white walls, the homemade corbels, the ceilings with badly matched pine vigas and velvety skinned aspen poles (herringbone style). All these attractive and unusual features were supplanted for the first time by "architecture."

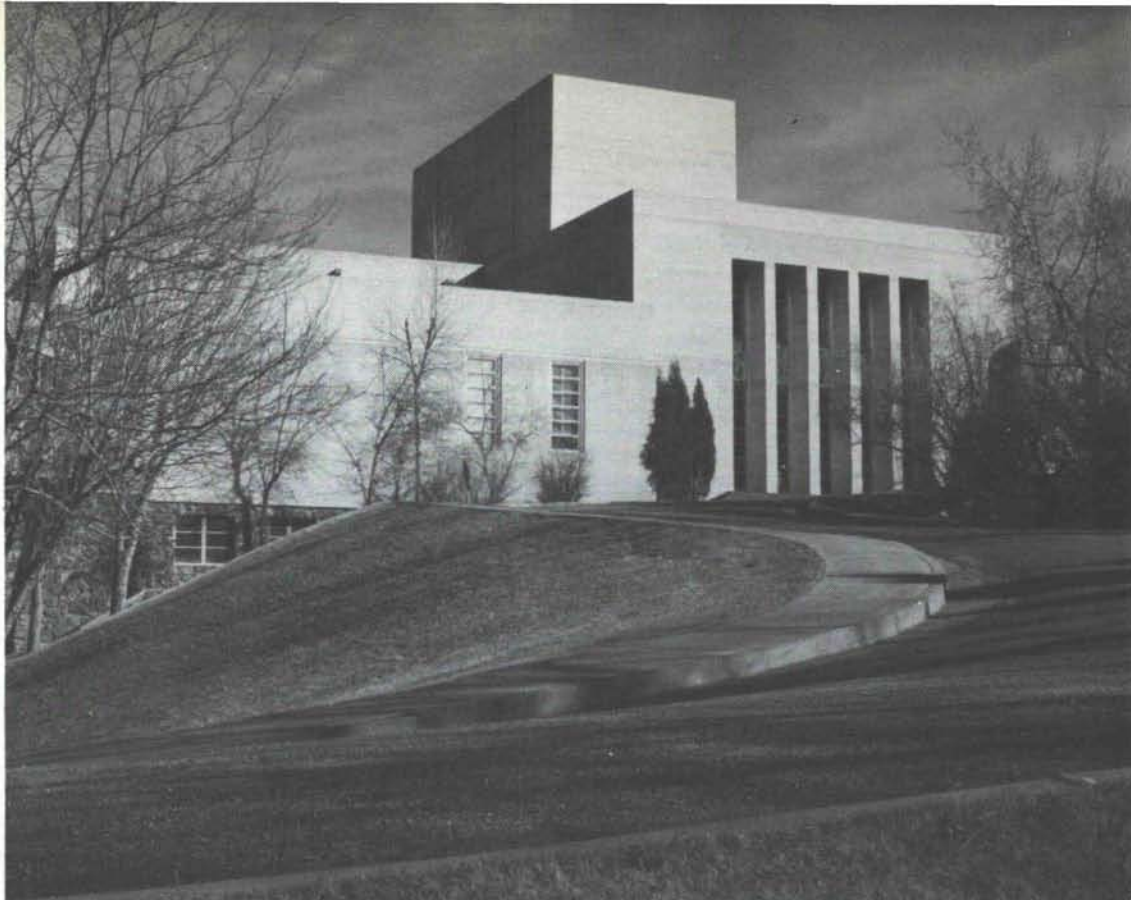
This meant to us, in Taos, that the lines were painfully straightened, the walls flat colorless cement, the buttresses were no more necessary to hold up the home or chapel, and of course the roof never leaked, and bed sheets were not needed to be tacked up on the vigas of the ceiling to prevent the old dirt roof from affectionately contributing to the daily meal. The fascinating adobe epoch was ended: no more depth of colors in the shadow, no more scintillation in the sunspots, no more melodrama in the clumsy execution. The loving home-making hand that patted on the plaster was exchanged for a trowel of cement.

All the faults of adobe building were replaced by civilization's high class architect with better proportions, rigorous academic construction, and the special good taste of John Meem. It is the old story, sad at the same time but forgotten in a generation or two, of

The
Colorado
Art Center
John G. Meem
Architect
Laura Gilpin
Photographer



*The
Colorado
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John G. Meem
Architect
Laura Gilpin
Photographer*



how the conqueror destroys the arts of the conquered to have them pop up again in modern dress. In the place of picturesque we have learned to appreciate the elegant, and to know that strict order is better than "sloppy" artistry. Meem's great influence has lifted us up quite a few steps in appreciation of art.

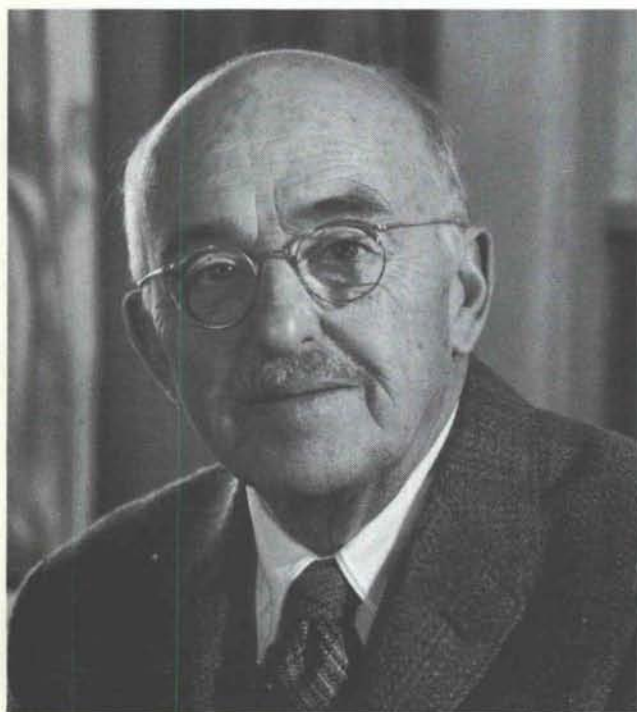
It seems that he had a greater success in Colorado Springs. And here is where I "cave in" and acknowl-

edge that out of the faultless, almost mechanically correct execution, out of straight line atop of other straight lines, he has achieved his masterpiece. And it is a Beauty!!

All of the artists acclaim the Colorado Art Center. It is impossible to describe, to use words that could make you imagine this lovely building. Lovely gives the wrong impression. There is no sentimental appeal. To me the Art Center structure is conceived in the modern spirit, influenced slightly by the Pueblo style. But all this is forgotten, as one responds to the unusual elegance resulting from his stiff correctness.

No doubt his proportions are the big secret of a splendid job, in which he stamped the name of John Gaw Meem, his cultivated taste and extraordinary skill on a monument that elevates our minds and inspires our work. In that, I feel the elegant personal qualities of a big man, big enough to use his material, gathered from the Pueblo and modern styles — and forget it all, as he created a beautiful symphony in which art of high class is the main feature. And art of a high class is everlastingly an elevating quality to all men and women.

These comments are edited from those presented June 13, 1953, for the Women's Board of the Museum of New Mexico in Santa Fe. Blumenschein, Meem and Gustave Baumann were the only living Fellows in the field of Fine Arts of the School of American Research, according to an article at the time in the Taos newspaper, *El Crepusculo*. Blumenschein's original handwritten manuscript is in the archives of the Museum of Fine Arts in Santa Fe. H. K.



John Gaw Meem. A photograph by Laura Gilpin.

Santa Rosa de Lima de Abiquiu

by J. Richard Salazar

Today, only ruined walls and adobe mounds remain of the once-thriving Plaza of Santa Rosa de Lima de Abiquiu. The remnant of the chapel dedicated to the former village's patron saint consists of the north wall of the nave, with a doorway leading to what was once the sacristy. The mounds indicate where some of the settlers' houses once stood. Most of the old plaza portion lying north of the chapel has been washed away by the Chama River, which has shifted its course some 500 yards to the south since the area was first settled, and now forms a large U-shaped bend through part of the old plaza. The river continues to eat away at the bank near

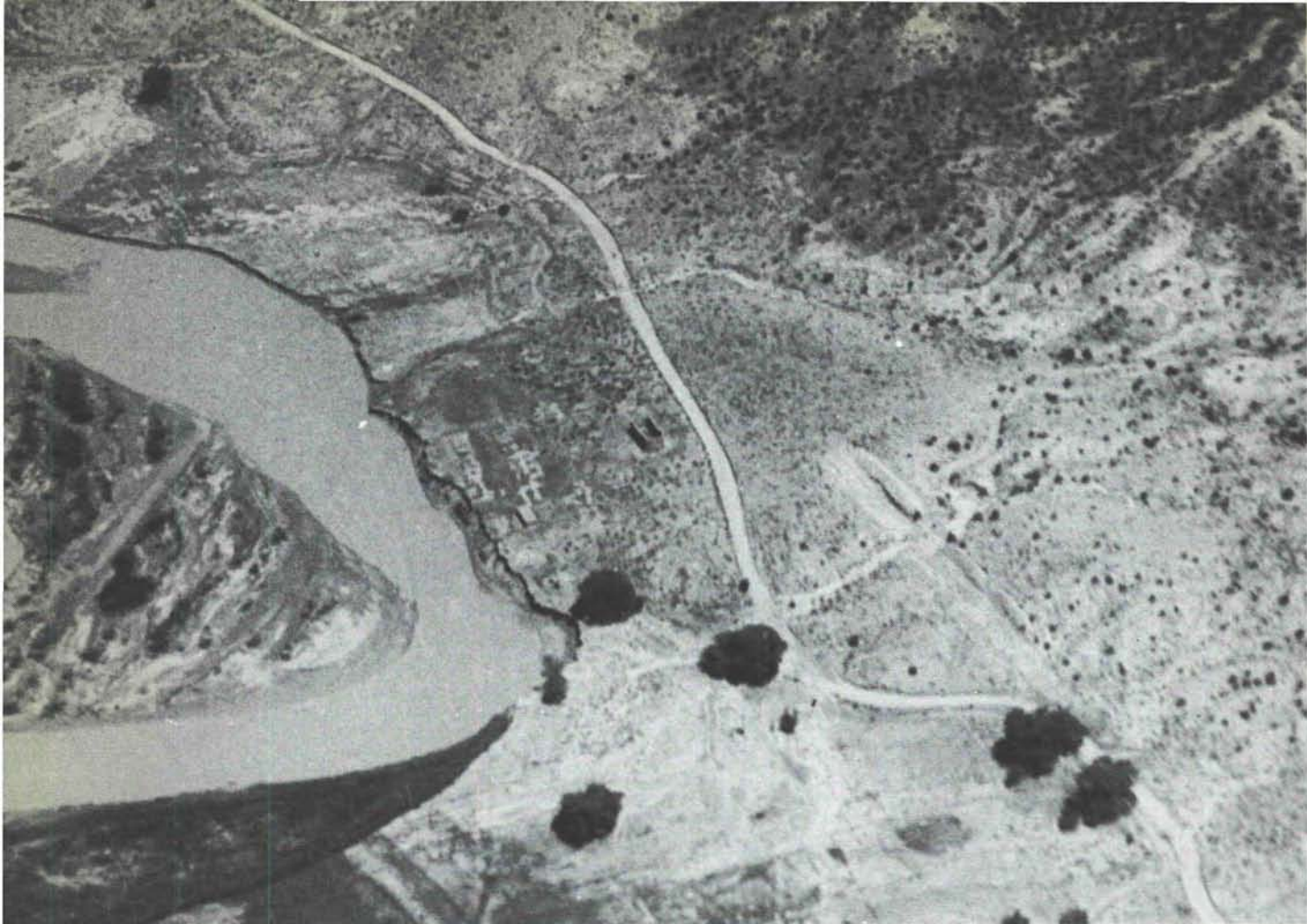
the chapel ruins, although plans are presently underway to stabilize the channel.

As early as 1915 the chapel and the plaza area were in ruins. A photograph taken about this date shows the structure roofless and the walls, although largely intact, in a state of deterioration. The doors are completely gone, along with the bell from the belfry. This photograph shows one home, directly north of the chapel, but with deteriorated walls. (Fig. 3)

No plaza was apparently laid out when the grantees were originally given their allotted farming lands by Governor Cruzat y Góngora in 1734.

Figure 1. The chapel remnant in 1976.





The first license for the chapel of Santa Rosa de Lima, whom the settlers took as their patron saint, was issued by Bishop of Durango and *Visitador General* Don Martín de Elisacochea in 1737, but documentary evidence reveals that by 1746 the chapel had not as yet been finished. Two years later the residents were forced to abandon their lands because of attacks by hostile Indians, but the building must have been completed, or nearly completed by that time, for when Governor Vélez Cachupín ordered the residents to return to their lands in 1750 he stipulated that their homes should be constructed in the usual defensive plaza plan. In placing the settlers in possession on April 17, according to these instructions, Alcalde Mayor Juan Joseph Lovato recorded: "I made the resettlement in the location in which the chapel is situated, and this being in the center, I made the measurement and designated the plaza in a square, which consisted of 135 varas [about 370 feet] on each side . . ." (SANM I, #1100).

The Bishop of Durango, Pedro Anselmo Sánchez de Tagle, promptly relicensed the Chapel of Santa Rosa de Lima. Ten years later, in 1760, it was relicensed by Bishop Pedro Tamarón y Romeral, and periodic relicenses were issued until 1826.

Fray Francisco Atanacio Domínguez during his visitation to New Mexico in 1776 briefly described the chapel and furnishings of Santa Rosa as follows:

In this direction [towards the east] there is a shrine of St. Rose of Lima belonging to the settlers, where they buried their dead when there was no church in the pueblo. Its furnishings consist of a paper print of the said Lady and nothing else. The settlers built it and provided the set of vestments, which is mother-of-pearl satin, but it is so old that even to look at it is indecorous. The most decent thing is the chalice with its paten, and this is the one in use at the mission for the time being. (Adams and Chavez: p. 126).

The inventory of the few furnishings at Santa Rosa as well as his statement on burials indicates that the use of the chapel was already declining. Virtually the same list of furnishings appears in the inventory of Santo Tomás turned over to Fray Theodore Alcina in 1807. (AASF, Accts.).

When Vicar General Juan Bautista Ladrón de Guevara visited New Mexico churches in 1818 he reported a much more extensive inventory for Santa Rosa, but indicated that virtually all of the furnishings belonging to the chapel were housed in Santo Tomás. However, in the structure were a crucifix,

as well as "an oil painted retablo, with a table, and in the middle of it a *bulto* [statue] of the patroness, Santa Rosa de Lima." (AASF Accts.). This is the first mention of a statue of the beloved patron saint. Guevara's brief statement that the chapel of Santa Rosa was 20 varas (approximately 55 feet) in length is the only contemporary report which mentions the chapel's dimensions. He also listed "a pulpit and a choir with its railing."

Sometime within the next four years a bell was cast for the chapel, indicating that it was still frequently in use. On receiving the transfer of the parish of Santo Tomás from his predecessor, on August 22, 1822, Fray Mariano Sánchez Vergara stated: "and having received from his hand and under formal inventory of the parish church with all its furnishings, noting only the lack of six large medals of metal, six small ones and one reliquary of the same which were used in the casting of the bell which is now in the chapel of Santa Rosa." (AASF Accts.).

In the report of his visitation of 1826 Vicar General Agustín Fernández San Vicente stated that there was "a bell in its bell tower," and gave the additional architectural information that the chapel had three doors with keys: "one which leads into the nave of the chapel, another which leads into the sacristy and a third which was the *puerta de gracias* [door of grace]." The meaning or location of this third door is not clear. Considering the chapel important to the religious life of Abiquiú, San Vicente again relicensed it and "recommends to the priest and devout parishioners of Santa Rosa, patroness of the chapel, that they take great pains, more and more each day, in paying homage and respect to the religious cults, and not to permit the temple, which was the first one built at this place of Abiquiú, to fall into ruins." (AASF Accts.).

In spite of this admonition, no later primary accounts of either the plaza or the chapel have come to light. By the time of U.S. occupation in 1846 few people lived at the site, but oral tradition indicates that the chapel was used for occasional services as late as 1900.

Archeological research concerning the immediate plaza area is continuing at the present time, and stabilization of the chapel remnant is underway. Detailed investigation, including excavation, on the outer boundaries of the larger area of the original 370-foot plaza, laid out in 1750, is necessary since mounds are located approximately at the east, south and west extremities.

Confusion in historical accounts has long existed concerning the chronology of events in the settlement of the Abiquiú area along the Chama River, due in part to the scarcity of extant records concerning the mid-1700's. Although the Spanish settlement of Santa Rosa de Lima was older, the history of the *genízaro* settlement established in 1754 by Governor Tomás Vélez Cachupín has fared somewhat better since this village, the present day Abiquiú, has been

Figure 2. Taken in 1932 by Charles Lindbergh. The river bank is eating away at the village remains. The chapel walls stand roofless.

Figure 3. The chapel in 1915.

in continuous existence. The *genízaros* were Indians who had lost their tribal identity by capture to other tribes, usually as children, and had in turn been captured or ransomed by the Spanish, or who had wandered into the settlements. By the middle of the 18th century their numbers were so large, that to encourage their assimilation, the authorities made land grants to them especially in the outlying areas. Thus, their communities would also serve as barriers against hostile Indian attack. Many of them intermarried with the Spaniards.

The few original surviving documents of the period, however, indicate that Spanish occupation in the Abiquiu area pre-dated that of the *genízaro* grant by some twenty years. The initial settlement began in the summer of 1734 when Bartolomé Trujillo, resident of the *Puesto* (small settlement) of San José de Chama (now Hernandez) petitioned Governor Gervasio Cruzat y Góngora, on behalf of himself and nine other heads of households, interrelated by blood or marriage, for a grant to farming lands "on both sides of the Chama River as far as the Arroyo de Abiquiu." They earnestly pleaded that the governor's mercy be extended to them in their need due to "our large families and lack of sufficient lands for our subsistence;" however, they asked for an extended period of time for settlement, since the plowing of their fields and building of their homes would be impossible before the onset of winter. On August 23, 1734 Governor Cruzat y Góngora approved a grant "to the lands which they request in the place which is called Abiquiu," specifying the amount to be given each individual and stipulating that the settlement be made within one year. Upon the governor's order *Alcalde Mayor* (chief local official) of Santa Cruz de la Cañada, Juan Paéz Hurtado, in whose jurisdiction the new settlement lay, placed each grantee in possession of his allotment on August 31-September 1.

In marking off Francisco Trujillo's tract, his southern boundary was designated as the "road which goes to the old pueblo of Abiquiu." The prehistoric Tewa Pueblo of Abiquiu was situated on the well-known hill west of the new settlement and became the site of the later *genízaro* community of Santa Tomás de Abiquiu. That the grantee Bartolomé Trujillo was actually occupying a portion of the lands without official sanction prior to the grant was apparent, since Paéz Hurtado used the location of Trujillo's house in designating one allotment and to his *acequia* (irrigation ditch) in making another. In referring to the outer boundary of the lands allotted, the *alcalde mayor* also referred to the "corrals in which Antonio de Salazar pens up his stock" indicating that this prominent land owner in the San José de Chama region, although not a grantee, was using some adjoining land for grazing.

In the spring of 1735 Joseph Antonio de Torres, another resident of the *Puesto* de San José de Chama, also became interested in joining the new Abiquiu settlers, and asked for permission to receive an al-

lotment of land. After consideration, the governor at first approved his request stipulating that Torres and Francisco Trujillo, one of the original grantees, would share the lands already allotted to the latter. Trujillo, however, balked at the order and the governor then disallowed Torres' request. The settlement was apparently completed within the specified time. Fray Miguel de Menchero listed twenty families of Spaniards as living at Santa Rosa in 1744 under the jurisdiction of the Franciscan friar at San Ildefonso.

On September 13, 1737 a license for the construction of a chapel dedicated to Santa Rosa de Lima, was granted by Bishop of Durango Don Martín de Elisacochea and thereafter the little frontier settlement was known by the name of this patron saint.

Some nine years later, on February 16, 1746, Miguel Martín Serrano of Santa Rosa de Lima filed civil action against Juan Trujillo for refusing access to an *acequia* which Martín Serrano used stating that he had been an original settler and had lived upon his land for a period of twelve years. At the same time, Martín Serrano also charged that Rosalia Baldés and her family were causing serious damage to himself and other downstream settlers by damming the Chama River above their lands and the chapel, asserting that a flood would wreak damage to the chapel, which, he mentioned, would be finished within a short time as it lacked only the completion of the roof.

Governor Joaquín Codallos y Rabál ordered *Alcalde Mayor* of Santa Cruz de la Cañada, Juan de Beytia, to investigate the issue. Proceeding to the site, de Beytia determined, after careful investigation, that Martín Serrano did not have a legitimate claim and so informed the governor. Codallos y Rabál ordered a fifty *peso* fine imposed on Martín Serrano for false accusations. The latter appealed the decision, claiming that the Baldés family, who were not original grantees, had no legal interest in the lands on which they were residing and petitioned the governor to reconsider. On further investigation, Codallos y Rabál, however, upheld his decision and demanded prompt payment.

As the largest northwestern frontier settlement along the Chama River, Santa Rosa de Lima de Abiquiu was subjected to continual Comanche and Ute attack and according to Fray Juan José Pérez Mirabál, in charge of ecclesiastical administration of the area, Governor Codallos y Rabál made little attempt to protect the settlers. In August of 1747 the Comanches raided Santa Rosa, killed a girl and an old woman, and carried off twenty-three women and children. Pérez Mirabál at the Mission of San Juan Pueblo, reported the disaster immediately to the governor, who ignored the report. Under pressure of another letter from Mirabál, and aroused public opinion, Codallos y Rabál finally ordered troops in pursuit. The Indians had a lead of four days, and the soldiers were unable to catch up with them. In the meantime, the irate citizens of Santa Rosa organized

a party of their own. Following the Comanche trail they found three dead women and the body of a newly-born child.

By the early spring of 1748 Indian problems had become so intense that the settlers of the outlying frontier settlements of Santa Rosa de Abiquiu, Ojo Caliente and Pueblo Quemado petitioned Governor Codallos y Rabál to be allowed to move back to areas of greater security until the marauding Indians had calmed down. Realizing the hostilities the settlers were experiencing, the governor granted their request on March 31, 1748 and the settlers moved into the more populated areas. Codallos y Rabál, however, specified that upon his order, or that of his successor, they would be obligated to resettle the areas. With the abandonment of these settlements, particularly Santa Rosa and Ojo Caliente, many families returned to the San José de Chama region. The next year, however, during the fall of 1749, the people of Chama were in a state of panic as the nomadic Indians now raided further south and continually menaced that area. In early November settlers at the Puesto de San José de Chama petitioned now Governor Tomas Vélez Cachupín for permission to abandon Chama also. Vélez Cachupín, however, unlike his predecessor, was much concerned with the necessity of frontier defense, and sharply denied the request specifying that any settler who left would be assessed a fine of 200 pesos and forced to return.

By the beginning of 1750 Indian problems had subsided somewhat and Vélez Cachupín ordered the residents of Santa Rosa to return to the area but to build their houses in the customary defensive plaza plan with the chapel as the center. Bartolomé Trujillo, Ygnacio Martín Serrano and Pablo Trujillo all objected to the forced resettlement, but Bartolomé, the original leader of the group, while declining to give up his right, specifically stated that he would resettle his *ranchito* after he was satisfied that the Indian problems had subsided. On April 16, 1750 Alcalde Mayor Juan Joseph Lovato led the settlers back to Santa Rosa and laid out the plaza, with the chapel situated in the center, leaving additional area for other settlers who might come later. Those who accompanied Lovato back to their lands were Miguel Martín Serrano, Juan Joseph de la Zerda, Gerónimo Martín Serrano, Ygnacio and Juan Baldés; the latter two representing themselves and their mother, Rosalia Baldés, who did not appear, and Manuel de la Rosa. In addition thirteen genízaro Indians were among the group and were placed at the home of Miguel de Montoya until the governor could place them elsewhere. This appears to be the first location of these Indians in the Abiquiu area. Vélez Cachupín also ordered a detachment of troops into the Abiquiu area until the plaza was established.

On March 11, of the same year, Bishop of Durango Pedro Anselmo Sánchez de Tagle, evidently confident that the new settlement would be permanent, issued a second license for the chapel of

Santa Rosa de Lima.

Early in October, 1752 Bartolomé Trujillo petitioned Vélez Cachupín for his old ranch known as San Joseph de Gracia at Abiquiu, offering to pay the equivalent of sixty pesos *de la tierra* (barter currency) if allowed to resettle. On October 5, the governor ordered Lovato to regrant the said lands. Lovato complied and on the 12th resettled Trujillo but was still assessed the sixty-peso fine.

In 1754 Governor Vélez Cachupín made a land grant, bounded on the east by the Santa Rosa plaza, but including the allotments formerly designated to Juan Trujillo and Miguel Martín Serrano, to the Abiquiu genízaros and established their community on the nearby hill.

When Bishop Pedro Tamarón y Romeral of Durango made his visitation in 1760 he was unable to inspect the Abiquiu settlements "because of the height of the river and the poor condition of the canoe," but he listed the genízaro Pueblo of Santo Tomás as containing "57 Indian families with 166 persons." He also noted 104 Spanish families with a total census of 617 persons, obviously meaning the Santa Rosa de Lima residents. Bishop Tamarón also relicensed the chapel.

The mission church for the genízaro plaza, dedicated to *Santo Tomás El Apóstol* (St. Thomas the Apostle), was begun by Fray José Toledo who came to Abiquiu in 1755 and served until 1770. Abiquiu was then a *visita* of the Pueblo of Santa Clara mission until 1772, when Fray Sebastián Fernández took charge, and "found that Father Toledo had built the church walls halfway up on all sides. Finding it in this state, he put his hand to it so firmly that he took the food from his own mouth and used his royal alms to finish the work. . ." (Adams & Chavez, p. 120). Santa Rosa de Lima thereafter served as an *ayuda* (auxiliary) chapel of Santo Tomás El Apóstol.

The account of Fray Francisco Atanasio Domínguez made during his visitation of 1776 is the only description of the Abiquiu settlements during the late 1700's:

This mission [Santo Tomás] has charge of the administration of some settlers, part of whom live in farms scattered to the west and north, part live to the east in a small plaza. In this direction there is a shrine of Santa Rosa de Lima belonging to the settlers, where they buried their dead when there was no church in the pueblo. . .

I say the same thing about the lands of this settlement as about those of the pueblo, and like them they are watered by the same Chama River since they begin where the others leave off. Indeed, they do yield more and better crops than the others because the settlers work at it. Some are masters, others servants, others serve in both capacities as I have said in other settlements. (Adams & Chavez, p. 126).

As noted by Domínguez, the government authorities had established a yearly trade fair at Abiquiu by 1776 for the barter of goods between the Utes and

the Spanish-genízaro settlers, by which the Utes exchanged deerskins and sometimes captive Indian children for horses and corn. His account is as follows:

Every year, between the end of October and the beginning of November, many heathens of the Ute nation come to the vicinity of this pueblo. They come very well laden with good deerskins, and they celebrate their fair with them. This is held for the sole purpose of buying horses. If one is much to the taste and satisfaction of an Indian (the trial is a good race), he gives fifteen to twenty good deerskins for the horse; and if not, there is no purchase. They also sell deer or buffalo meat for maize or corn flour. Sometimes there are little captive heathen Indians (male or female) as with the Comanches, whom they resemble in the manner of selling them. (Adams & Chavez, pp. 252-253).

The acquisition of these children, who had lost their original tribal identities through capture, resulted in the continued influx of genízaros in the region.

As the population increased a scarcity of arable land caused an expansion from the Abiquiu regions, and the Santa Rosa plaza declined in importance. The 1787 census enumerated only nineteen families consisting of eighty persons attached to the chapel. In the early 1800's some families, including that of the influential Antonio Severino Martínez, left their Santa Rosa de Lima homes and settled as far away as the Taos Valley. During the first quarter of the 19th century this population explosion also resulted in numerous new settlements within the area, including Cañones, Barranco, El Rito, La Puente, Tierra Azul, Rio de Chama, Casita, Plaza Blanca, San Francisco, La Cueva, San Rafael and Gavilán. The residents of these communities continued to be under the jurisdiction of Santo Tomás, which became a full parish rather than a mission, and ayuda chapels were licensed to serve their needs on a smaller scale. Religious celebrations in them were held usually on patron saints' feast days, and other functions were observed on occasion, often without the direct participation of the parish priest.

The chapel of Santa Rosa de Lima continued to be relicensed throughout this period. On August 31, 1787 Bishop Estevan Lorenzo de Tristán issued a license for a period of three years. Subsequent licenses were reissued December 19, 1791; August 22, 1797 and November 16, 1803.

The Spanish settlers in the Abiquiu area, who had originally taken Santa Rosa de Lima as their Patroness, were reluctant to accept Santo Tomás El Apostól as patron saint when the mission church was completed at the *genízaro* settlement (present day Abiquiu) in the early 1770's, and as noted by Fray Francisco Atanasio Domínguez in 1776, continued to use the name *Santa Rosa*. For this reason, some writers have erroneously assumed that the Domínguez-Es-

calante expedition to Utah stayed at Santa Rosa de Lima de Abiquiu on July 30-31, 1776 and celebrated mass before continuing its journey, since the Escalante journal refers to the stopping place as "El Pueblo of Santa Rosa de Abiquiu." However, the journal clearly described the location of present day Abiquiu and only Indian settlements were referred to as *pueblos*.

The 1976 publication of *The Domínguez-Escalante Journal*, sponsored by the Domínguez-Escalante State-Federal Bicentennial Committee, as translated by Fray Angelico Chavez and edited by Ted J. Warner, clarifies the location on pages 4-5. In his visitation a few weeks before the Utah expedition, Domínguez gave a full description of the Santo Tomás El Apostól Church and noted that the small settlement of Santa Rosa de Lima de Abiquiu, with its chapel, lay to the east of the *genízaro* village. (See: Eleanor B. Adams and Fray Angelico Chavez, *The Missions of New Mexico, 1776*, pp. 120-126).

When Vicar General Juan Bautista de Guevara, by order of the Bishop of Durango, visited all churches and missions in 1818 he listed an extensive inventory of furnishings for the chapel, but noted that most of the objects were actually housed at the Church of Santo Tomás. Vicar General Agustín Fernández San Vicente, in his visitation of 1826, listed virtually the same inventory. San Vicente approved previous licenses and exhorted the parish of Santo Tomás not to let the chapel fall into ruins.

When U. S. military forces occupied New Mexico in 1846, however, the plaza was virtually abandoned. Occasional services appear to have been held at the chapel as late as 1900. By 1915 the walls were still largely intact, but gradual deterioration has reduced the structure to a remnant.

The ruins of the venerable chapel have always been esteemed by the citizens of the Abiquiu region, although the plaza area has long since passed into private ownership, and the shifting course of the Chama River has obliterated most of the northern portion.

During the late spring and summer of 1975, the people of Abiquiu became interested in preserving the historical tradition of the area and formed a corporation known as "La Asociación de Santa Rosa de Lima de Abiquiu." One of its purposes was to acquire the land which encompasses the ruins of La Capilla and the extant plaza area and to promote some type of stabilization for the remains of the chapel, as well as to revive the celebration of Santa Rosa de Lima.

These attempts proved to be relatively successful. The local association convinced the then-owner, Alva Simpson, Jr., to donate to the Archdiocese of Santa Fe a portion of the area contained in the old plaza site, along with the chapel ruins, some 1.88 acres. On August 30, the feast day of Santa Rosa de Lima, 1975, Mr. Simpson officially deeded the land to the Archdiocese and a special mass was celebrated on the site. The standing wall of the chapel is being

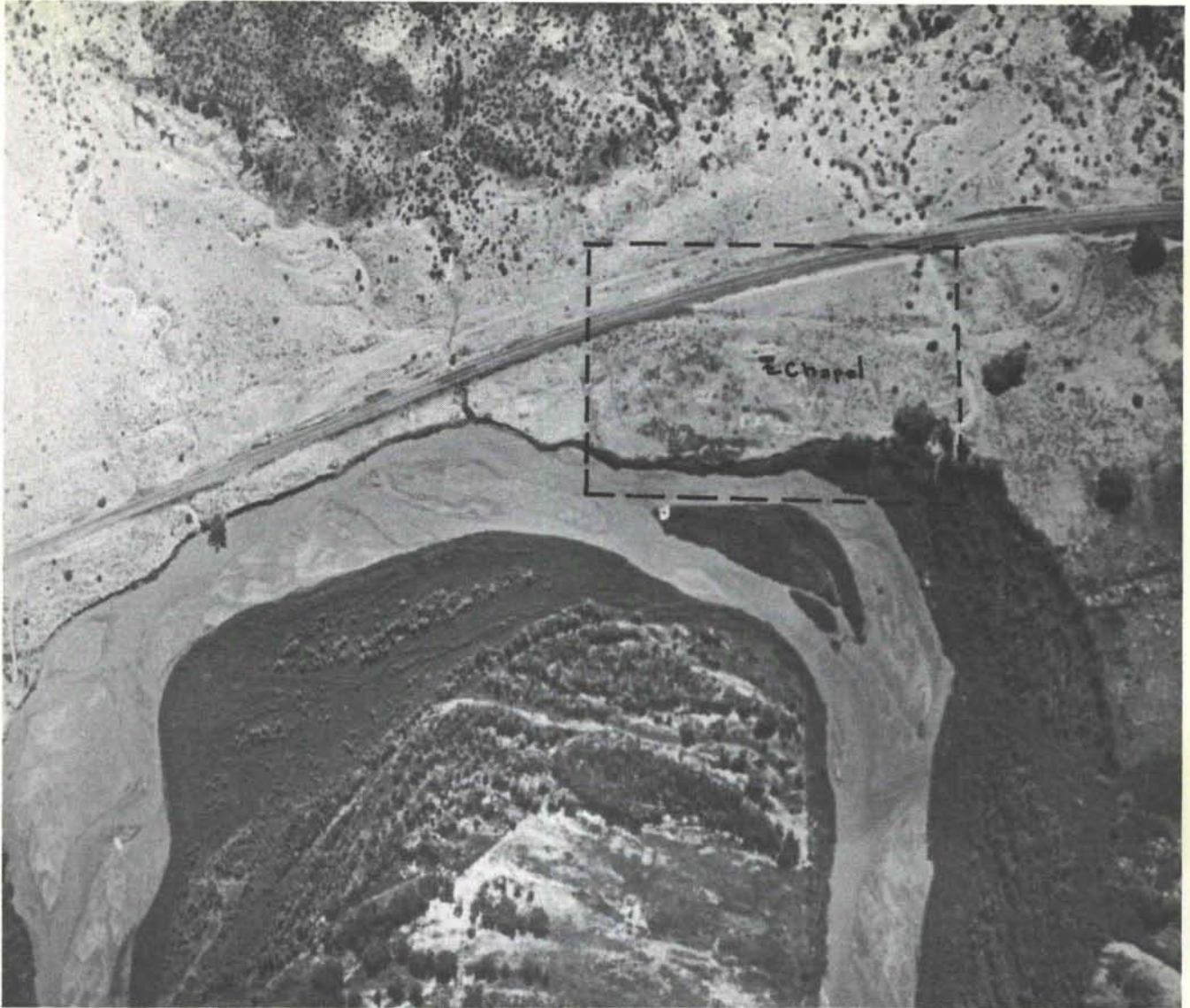


Figure 4. From the air in 1976 little can be seen of the once large plaza—shown by the dotted line. The river has changed course, deepening the bend further and further into the plaza area.

stabilized and archeological research in the plaza area is underway. A major important project under consideration is the reinforcement of the Chama River bank to prevent further erosion of the site.

Another purpose for the incorporation was to locate and obtain the bulto of Santa Rosa, which had

previously been stolen from an Abiquiu morada, recovered by the State Police in 1973, then illegally sold to a collector. At this time the *santo* has been located and legal means are being taken in order to retrieve the beloved statue and return it to the people of Abiquiu. J. R. S.

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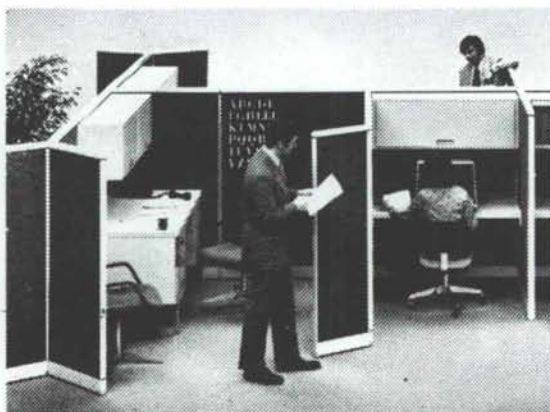
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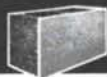
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Published bi-monthly by New Mexico Society of Architects, American Institute of Architects, a non-profit organization.

Editorial Correspondence should be addressed to John P. Conron, Box 935, Santa Fe, N. M. 87501. 505 983-6948.

Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the publishing organization.

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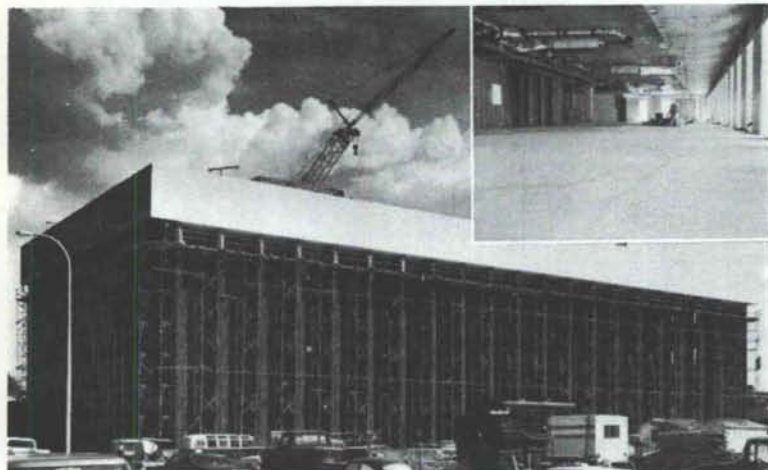
Subscriptions: Write Circulation, New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104. Single copy \$1.00. Yearly subscription \$5.00.

Change of address: Notifications should be sent to New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104 at least 45 days prior to effective date. Please send both old and new addresses.

Advertising: Send requests for rates and information to New Mexico Architecture, Prince Advertising Agency, P. O. Box 11309, Albuquerque, NM 87112.

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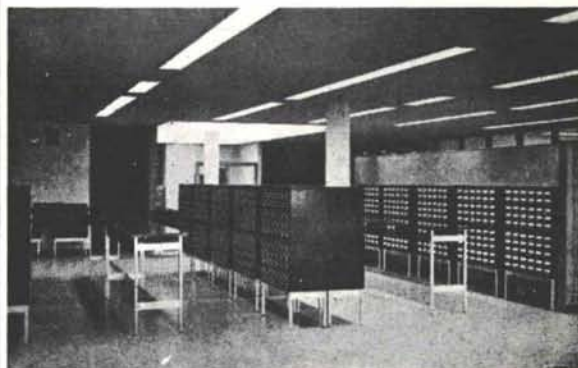
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