

NORTHERN RIO GRANDE NATIONAL HERITAGE AREA  
(Tewa Basin)  
(Rio Arriba)

HALS NM-8  
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The boundary of the heritage area is Santa Fe, Río Arriba, and Taos Counties of New Mexico, including Pueblos and tribes, and the major cities of Santa Fe, Taos, and Española. The symbolic, political, and cultural center is the Santa Fe Plaza National Historic Landmark in downtown Santa Fe.

Santa Fe  
Santa Fe County  
New Mexico

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN LANDSCAPES SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN LANDSCAPES SURVEY

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**Location:** The boundary of the heritage area is Santa Fe, Río Arriba, and Taos Counties of New Mexico, including Pueblos and tribes, and the major cities of Santa Fe, Taos, and Española.<sup>1</sup>

The symbolic, political, and cultural center is the Santa Fe Plaza National Historic Landmark in downtown Santa Fe (NRIS No. 66000491).

Latitude: 35.687442, Longitude: -105.938508, Elevation: 6998 feet (the obelisk at the center of the Santa Fe Plaza, Google Earth, Simple Cylindrical Projection, WGS84)

**Significance:** Women played an instrumental role in the early-twentieth-century movement to preserve and revitalize the Pueblo Indian, Spanish-colonial, and Territorial cultural heritage of Rio Arriba. The movement became branded as the Santa Fe Style of southwestern art and architecture. The current generation of women is working to make it sustainable.

The Río Grande flows through the center of this high-desert area in the Southern Rocky Mountains, stretching from the Colorado border on the north to the south of Santa Fe, bounded on the east by the Sangre de Cristo range and on the west by the Jemez range, encompassing Santa Fe, Taos and Rio Arriba counties of New Mexico in a mosaic of cultures, including the Jicarilla Apache, eight Pueblo tribes, descendants of Spanish colonists and American settlers, and more recent arrivals from around the world. Within the region are many significant historic sites and a cultural landscape that reflects a long period of settlement reaching back into prehistoric times. These include the World Heritage Site of Taos Pueblo, American Indian and Spanish Colonial places designated as National Historic Landmarks, and others listed in the National Register of Historic Places and the New Mexico State Register of Cultural Properties.

The Tewa Basin encompasses the Tewa world, centered upon Ohkay Owingeh (pronounced [ 'okɛ o'wiŋɛ]) near the confluence of the Rio Chama and Rio Grande. Tewa cosmology gives this ancient cultural landscape both physical and symbolic importance.<sup>2</sup> Originating from the center of the village plaza, shrines extend outward into the landscape along cardinal directions to named prominent

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<sup>1</sup> The Northern Rio Grande National Heritage Area <http://www.nps.gov/norg/index.htm>

<sup>2</sup> John P Harrington. The Ethnography of the Tewa Indians. Bureau of American Ethnology Annual Report No. 29. Washington, DC, 1916.

springs, caves, hills and mountain peaks. This metaphysical landscape persists today within Pueblo culture.<sup>3</sup>

Four sacred mountain peaks – Conjilon Peak (north), Tsikomo Peak (west), Oku Pin (south), and Ku Sehn Pin (east) demark the traditional boundary of the Tewa world.<sup>4</sup> “These places act to bound the world<sup>5</sup> and to create a center,<sup>6</sup> to mark the place of emergence<sup>7</sup> and the daily path of the sun,<sup>8</sup> and are the homes of deities and ancestors.”<sup>9</sup>

Ancestral Puebloans migrated from the Four Corners region and settled along the Rio Grande. Women and men worked together to build villages of mud, stone, and wood arranged around courtyards and plazas. Pedro de Castañeda de Najera noted in his journal from 1540 that women raised and plastered the walls, and men gathered wood and set it into place.<sup>10</sup>

The Tewa domesticated plants and animals that once had been wild, and farmed a variety of food crops on the alluvial planes of riparian areas and near springs with a perennial source of seepage to divert moisture to terraced garden plots.<sup>11</sup>

A colony of Spanish agricultural communities developed along the Rio Grande watershed<sup>12</sup> beginning in 1598 and fused irrigation technology learned from the Moors in Spain with the Pueblos, becoming multiple-nucleated settlements

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<sup>3 3</sup> Alfonso Ortiz. The Tewa World: Space, Time, Being, and Becoming in a Pueblo Society. University of Chicago Press. Chicago, IL, 1969.

<sup>4</sup> Samuel Gregg Duwe. The Prehispanic Tewa World: Space, Time, And Becoming In The Pueblo Southwest. Unpublished Dissertation, University Of Arizona, School of Anthropology, 2011.

<sup>5</sup> Ortiz, *ibid*

<sup>6</sup> Frank H. Cushing. Outlines of Zuñi Creation Myths. In 13th Annual Report of the Bureau of American Ethnology for the Years 1891-1892, pp. 321-447. Government Printing Office, Washington, D.C., 1896.

<sup>7</sup> T.J. Ferguson and E. Richard Hart. A Zuni Atlas. University of Oklahoma Press, Norman, 1985.

<sup>8</sup> J. Walter Fewkes. Hopi Shrines Near the East Mesa, Arizona. *American Anthropologist* 8(2):346-375.1906.

<sup>9</sup> Leslie A. White The Pueblo of Santa Ana, New Mexico. *Memoirs of the American Anthropological Association* 44. American Anthropological Association, Washington, D.C.1942 [Cited in Duwe, pg 41].

<sup>10</sup> Home on earth: women and land in the rio arriba  
<http://www.ucpress.edu/content/chapters/11547.ch01.pdf>.

<sup>11</sup> Mark Simmons, "Settlement Patterns and Village Plans In Colonial New Mexico," *Journal of the West*, Vol. 8, No. 1 (January) pp. 7-21:1969.

<sup>12</sup> Charles Gibson (ed.). The Spanish Tradition in America. Harper & Row Publishers. New York, NY.: 1968.

ringed by networks of irrigation ditches and a cultivated landscape of unfenced gardens.<sup>13</sup>

Life was similar for most Hispanic and Pueblo women. Women of both cultures cultivated gardens and gathered medicinal herbs, maintained irrigation ditches, plastered houses, baked bread, carded and spun wool, and stored food for winter.<sup>14</sup>

Cultural Geographer Donald Meinig<sup>15</sup> described Rio Arriba as the symbolic heart of the Spanish-American homeland:

*The Rio Arriba represents America's oldest cultural region where spatial behavior is manifested in the landscape in the form of settlement and land-use patterns that have contributed to the creation of a persistent and distinctive folk culture.*<sup>16</sup>

The Northern Rio Grande National Heritage Area stretches from Albuquerque to the Colorado border encompassing 10,000 square miles, including ancient Indian pueblos, historic Spanish-colonial settlements, traditional villages, and modern cities that reflect the long period of settlement from prehistoric times to the present. Of the population of 219,000 people,<sup>17</sup> nearly 55 percent are American Indian and Hispanic, including descendants of Ancestral Puebloans who live in the same communities encountered by the Spanish explorers in early 16th century, retain much of their ancient lands, govern themselves, speak their native languages, and practice their native religion and descendants of Spanish settlers who live in the same communities established by their ancestors in the 17th and 18th centuries, speak Castilian Spanish, and retain religion and cultural. Old customs continue unbroken, sustaining cultural traditions, languages, architecture, and cultural landscapes that have persisted for centuries.

Native American, Hispanic, and Anglo Women have worked and continue to work to protect, restore, and preserve the rich heritage of this cultural landscape, its many significant historic sites, the mosaic of cultures and the ways of life that reflect the long settlement of the region.

**Description:** The province of Rio Arriba is an enchanting landscape of contrasting parched flat-top mesas incised by deep canyons, threads of sinuous riparian valleys, and soaring forested mountains in two separate ranges of the southern Rocky Mountains -- the San Juan on the west and the Sangre de Cristo on the east. The

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<sup>13</sup> Wislizenus, 1969.

<sup>14</sup> Home on earth: women and land in the rio arriba  
<http://www.ucpress.edu/content/chapters/11547.ch01.pdf>.

<sup>15</sup> Meinig (1971)

<sup>16</sup> (Carlson, 1990, p. 203).

<sup>17</sup> (2009 US Census Bureau

Rio Grande forms an elongated horseshoe-shaped basin between the two mountain ranges.

The Rio Grande and its tributaries comprise one percent of the total land area of the entire province. These valleys are the life-blood of the region and the cradle of New Mexican civilization.<sup>18</sup>

Elevations in Rio Arriba range from 5,000 feet above sea level in the lowest valleys to above 13,000 feet on the highest peaks. The alluvial valleys that range in elevation between 5000 and 6500 are frost-free from 160 to 170 days. The growing season is suitable for agriculture. The short warm season in the mountains are not suitable for agriculture but provide excellent summer grazing. The mesas are too dry for farming but provide limited winter grazing.

The mean annual precipitation in the lower valleys is ten to fourteen inches, with cycles of wet years alternating with dry years.<sup>19</sup> The mountains accumulate forty inches of water from deep winter snowpack and summer thundershowers. The low precipitation in the valleys is insufficient for most crops, but diverting water from the mountains through systems of ditches to the fields enables a viable and intensive irrigated cultivated agriculture.<sup>20</sup> Water was drawn from the mountains in this manner for centuries to irrigate the lower valleys and the compact clusters of farmstead settlements strung along the narrow irrigated valleys of Rio Arriba evolved as urban microcosms.<sup>21</sup>

History: Rio Arriba may be one of the oldest cultural landscapes in the United States.<sup>22</sup> Tewa Indian place names of sites in Rio Arriba are confirmation of the significance of the valley in ancient American culture.<sup>23</sup>

Rio Arriba has been continually inhabited from prehistoric times and is the oldest cultural landscape in the United States.<sup>24</sup> The Tewa Basin is the Pueblo

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<sup>18</sup> Alvar W Carlson. The Spanish-American Homeland: Four Centuries in New Mexico's Rio Arriba. John Hopkins University Press. Baltimore, MD, 1990.

<sup>19</sup> The United States Department of Agriculture. Soil Survey of Santa Fe Area, New Mexico (Santa Fe County and Part of Rio Arriba County). Soil Conservation Service, Forest Service, Department of the Interior, Bureau of Indian Affairs, In cooperation with New Mexico Agriculture Experiment Station. Albuquerque, NM, 1971.

<sup>20</sup> Peter Van Dresser. "The Bio-Economic Community: Reflections on a Development Philosophy for a Semiarid Environment," in Knowlton, Clark S. (ed.) Indian and Spanish American Adjustments to Arid and Semiarid Environments. Texas Technical College. Lubbock, TX, 1964.

<sup>21</sup> Ibid.

<sup>22</sup> Stephan F de Borhegyi. "The Evolution of a Landscape," *Landscape* (vol. 4, no. 1), 1954.

<sup>23</sup> Harrington, *ibid*.

<sup>24</sup> (Borhegyi, 1954).

heartland of Rio Arriba. Tewa Indian mythology preserves corroboration of an ancient human landscape that had both physical and symbolic importance.<sup>25</sup> Originating from the center of the village plaza, shrines extend outward into the landscape along cardinal directions to named prominent locations of springs, caves, hills and mountain peaks. Spanish colonists encountered this metaphysical landscape of Rio Arriba and it persists today within Pueblo Indian culture.<sup>26</sup>

The earliest people in the area were Paleo-Indians, thought to have arrived around the time of the last ice age. They ranged large territories in small nomadic family groups as hunters of the large animals that roamed North America in those days. “They developed unparalleled knowledge of the local terrain and animal habits, trapping small animals and gathering seeds, roots, and other wild plants to feed their bands.”<sup>27</sup>

The Archaic period followed the extinction of the megafauna. It was a time marked by human settlements that were more permanent and in the domestication of plants and animals that once had been wild. They dwelled near springs and riparian areas with a perennial source of water and a variety of food.

The Ancestral Puebloans migrated from the Four Corners region and settled along the Rio Grande beginning in the 13th century. They built villages of multiple unit dwellings arranged around courtyards and plazas. “The ruins at the Chaco Culture World Heritage Site and Aztec Ruins National Monument, both just outside the [Northern Rio Grande] Heritage Area boundaries, and Mesa Verde World Heritage Site in Colorado are the best examples.”<sup>28</sup>

Women worked together with men to provide shelter. They used materials of the earth to construct dwellings – mud, stone, and wood. “Pedro de Castañeda de Najera noted in his report on the 1540 Coronado expedition that ... women are in charge of making the mortar and putting up the walls. The men bring the wood and set it in place.”<sup>29</sup>

Tewa villages in Rio Arriba had grown into cities before the first contact with Spanish explorers. They farmed the fertile valleys of Rio Arriba, diverting water from springs and perennial flowing streams to irrigate floodplain farming. They constructed terraced fields to catch rain runoff, fabricated check dams to divert water from streams and arroyos, and farmed below the mesas where seepage

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<sup>25</sup> (Harrington, 1916).

<sup>26</sup> Alfonso Ortiz, *The Tewa World: Space, Time, Being, and Becoming in a Pueblo Society*. The University of Chicago Press. Chicago, IL.:1969).

<sup>27</sup> Home on earth: women and land in the rio arriba

<http://www.ucpress.edu/content/chapters/11547.ch01.pdf>.

<sup>28</sup> *ibid*

<sup>29</sup> *ibid*).

from springs provided enough moisture for plant to grow.<sup>30</sup> Spanish colonists improved upon Pueblo irrigation systems from irrigation technology learned from the Moors in Spain. Technologies of the two cultures fused in Rio Arriba.

From the center of the pueblo plaza, beginning at the kiva, the Tewa physical and symbolic cultural landscape expands outward along the cardinal directions to shrines at springs, in caves, and on nearby hills and distant mountain peaks.<sup>31</sup>

A small Spanish colony entered the already long-established Pueblo cultural landscape and there began to overlay a European-centric cultural landscape on the Rio Grande watershed.<sup>32</sup> These Spanish-colonial agricultural communities were multiple-nucleated settlements ringed by networks of irrigation ditches and a cultivated landscape of unfenced gardens.<sup>33</sup> The way of life for most Hispanic and Pueblo women in Rio Arriba was alike. "Women planted fruit orchards and vegetable gardens and cultivated and gathered medicinal herbs. Women and children helped men plow, hoe, harvest, and herd. When men were absent, women took up the heavy work of maintaining their families' irrigation ditches. Wives and daughters plastered their houses, baked bread, carded and spun wool, and cared for their families' health, even as they prepared and stored food for winter: salted and dried meat, roasted and ground corn, dried fruits and chilies. The work never ended."<sup>34</sup>

When Governor Don Juan de Onate arrived in the province of Rio Arriba in 1598 to establish an administrative headquarters of his colonial kingdom he located it within an Indian village near the confluence of Rio Chama and Rio Grande. He renamed it San Juan Pueblo. The Tewa Indians of San Juan Pueblo helped Onate's band of colonists survive their first winter.<sup>35</sup> Onate moved his headquarters the following year across the Rio Grande to a new municipal settlement called San Gabriel. There it remained until 1610 when Don Pedro Peralta, the third governor of New Mexico, relocated the colonial administrative headquarters to the newly established La Villa Real de la Santa Fe de San

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<sup>30</sup> Marc Simmons, "Settlement Patterns and Village Plans In Colonial New Mexico," *Journal of the West*, Vol. 8, No. 1 (January) pp. 7-21.1969.

<sup>31</sup> Alfonso Ortiz. The Tewa World: Space, Time, Being, and Becoming in a Pueblo Society. University of Chicago Press. Chicago, IL, 1969.

<sup>32</sup> Charles Gibson (ed.). *The Spanish Tradition in America*. Harper & Row Publishers. New York, NY. 1968.

<sup>33</sup> (Wislizenus, 1969).

<sup>34</sup> (Home on earth: women and land in the rio arriba  
<http://www.ucpress.edu/content/chapters/11547.ch01.pdf>.

<sup>35</sup> Herbert H Bancroft. The Works of Hubert Howe Bancroft. Vol. 17. History of Arizona and New Mexico. The History Co. San Francisco, CA, 1889.

Francisco de Assisi, or Santa Fe.<sup>36</sup>

Eighty-two years passed between the entry of Spain into Rio Arriba in 1598 and the Pueblo Revolt of 1680 that forced the colony out of the province. During those initial years approximately three thousand European expatriates developed a settlement on the Rio Grande watershed that stretched from Socorro in the south to Taos in the north.<sup>37</sup>

Those colonial villages were self-sufficient communal farming settlements and government administrative land grant institutions with individual judicial powers that controlled the common resources and provided for land resource allocation for the good of its members.

The two oldest hydraulic societies in the United States existed side-by-side in the upper Rio Grande valley during the colonial era. Both the native Pueblo Indians and the Spanish colonists had cultural traditions of irrigated agriculture. The irrigation technologies of the two cultures fused in Rio Arriba.

When the Spanish colonists came onto the scene in Rio Arriba the eastern Pueblo Indians of the upper Rio Grande watershed were developed socially as an early stage of hydraulic society. Their governance and surplus to enabled them to practice a clan form of agriculture that utilized the best arable soils of the river floodplains, constructed terraced fields to catch rain runoff, fabricated check dams to divert water from streams and arroyos, and farmed where seepage from springs provided moisture for plants to grow, but no so developed to govern cooperative labor in extensive community-wide irrigation projects.

The Spanish colonists adopted the subsistence agriculture technology of the pueblos, and learned from the Indians where, when, how, and what to plant. They also brought to America from the Moors of Spain a social organization to govern cooperative labor to develop extensive community-wide irrigation projects of an efficient distribution governed by a civil administration over the allocation of water. The colonial folk-engineered, gravity-fed, ditch irrigation systems of Rio Arriba still exist and remain in use from the historic union of old world and new world hydraulic traditions.

The colonists' adaptation to the physical geography of the province was a major determinant in shaping the cultural landscape that evolved in the high valleys of the Rio Grande basin. Hand dug irrigation ditches that originated at springs and perennial mountain freshets snaked along the contours of hills, often for miles, conveying water by gravity to garden plots. Garden plots by necessity lay below

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<sup>36</sup> Myra E Jenkins. "Spanish Land Grants in the Tewa Area," *New Mexico Historical Review*, (April, vol. 47, no. 2), 1972.

<sup>37</sup> Gibson, *ibid.*

the irrigation ditches, and the character of the landscape below the ditches was an immense unfenced garden. The land above the acquias could not be irrigated by gravity and gardens did not grow there.

The colonists built their homes on the dry hills above the irrigation ditches, thus preserving land on the lower slopes and valley floor that could be watered by gravity irrigation. Their corporate adaptation to the unique conditions of land, technology, climate, opportunity and economy created an iconic landscape that has persisted in continual use for centuries into the present.

Urban planning in Europe had a broad theoretical and experimental base on the colonial towns established in New Mexico.<sup>38</sup> By the time the colony was being established in New Mexico a century of experience in colonial town planning was codified and published as the Laws of the Indies (*Recopilacion de Leyes de los Reynos de las Indias*). Town planning sections of these laws date from 1573.

The Laws of the Indies were specific to what form the Spanish New World towns should take. High Renaissance concepts of clarity, regularity, order and harmony were emphasized as cultural symbols that would minister "civilization and Christian order" to the "most primitive outposts."<sup>39</sup>

The model colonial town was to be organized around a central public plaza (plaza major) with subordinate plazas (plaza minor) providing building sites for churches, commerce and semi-private residential uses.<sup>40</sup> Article 129 stipulated distinct urban/rural allocations of public open space for the purposes of community recreation and pasturage of livestock:

*Within a town ... a plan is to be made ... dividing it into squares, streets, and building lots ... beginning with the main square from which streets are to run to the gates and principal roads and leaving sufficient open space so ... there will always be ... space where the people may go for recreation and take their cattle to pasture without them doing any damage.<sup>41</sup>*

The Mexican Revolution brought economic development that rendered landscape change in Rio Arriba after 1821 as manufactured goods and commerce

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<sup>38</sup> John W Reps. Cities of the American West: A History of Frontier Urban Planning. Princeton University Press. Princeton, N.J, 1979.

<sup>39</sup> Dora P Crouch, Daniel J Carr and Alex I. Mundigo. Spanish City Planning in North America. MIT Press. Cambridge, MA, 1982.

<sup>40</sup> Reps, 1976, *ibid*.

<sup>41</sup> Axel I Mundigo and Anna M Mundigo, Anna M. "Ordinances for the Discovery, New Settlement and Pacification of the Indies," In Daniel J. Carr (ed.) Hispanic urban planning in North America. Garland Publishing, Inc. New York, NY. 1991, pp. 3-31.

entered New Mexico over the Santa Fe Trail.<sup>42</sup> Prior to then, barter was common and the majority of the population had never used money. Economic development accelerated when New Mexico was organized as a United States Territory in 1846, leaving subsistence farmers and stockmen desperately seeking to retain ancestral lands and seemingly timeless tradition.<sup>43</sup> Mercantilism in Rio Arriba encountered an "economic revolution" when the Denver and Rio Grande Western Railroad was extended into Rio Arriba in 1881<sup>44</sup> and for the first time mass-produced goods and new technologies replaced centuries-old labor-intensive folk traditions.<sup>45</sup>

The old way of life was passing at the end of the nineteenth century. The webs of intricate gravity-fed irrigation canals and ditches continued to stream along the natural contours; the old plazas of clustered houses and farm structures remained upon the hills; as did the well-watered old garden plots below. The feudal life of Rio Arriba, however, was vanishing and people were "having trouble hanging on" to the traditional way of life.<sup>46</sup>

The transformation of the agrarian landscape of Rio Arriba by the evolving commercial economy was delayed early in the twentieth century by the Great Depression. The pace resumed in the 1940s. Jobs at Los Alamos developing the atomic bomb created demand for nonfarm housing and more economic development. By the 1990s tourism was an important economy creating jobs, opportunity, and possibly for the first time, reversed the flow out of rural communities. Tourism stimulated by interest in history, culture and heritage helped preserve the cultural landscape. Tourism also pressured traditional communities to balance the development of restaurants, lodging, galleries, and related support services with historic preservation.

Out of state cash economy jobs for the men of Rio Arriba often left the women of the villages to hang onto the land. "As women tended their farms and kept communities together, many of the stubborn villages scattered throughout the Rio Arriba somehow survived." Their continued use of primitive agricultural practices and farm implements required little or no capital investment and were well adapted to the subsistence economy and small garden plots. Yet even women were drawn out of the villages to jobs in the "emerging commercial and

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<sup>42</sup> Janet Lecompte, *ibid.*

<sup>43</sup> Suzanne Forrest. The Preservation of the Village: New Mexico's Hispanics and the New Deal. University of New Mexico Press. Albuquerque, NM, 1989.

<sup>44</sup> John R Van Ness. "Hispanic Village Organization in Northern New Mexico: Corporate Community Structure in Historical and Comparative Perspective," in Paul Kutsche (ed.) The Survival of Spanish American Villages. Colorado College. Colorado Springs, Co, 1980.

<sup>45</sup> Jerome Iowa. Ageless Adobe: History and Preservation in Southwest Architecture. Sunstone Press. Santa Fe, NM, 1985.

<sup>46</sup> women and land in the rio arriba, *ibid.*

tourist economy”.<sup>47</sup>

Former chief justice of the New Mexico Territorial Supreme Court, Territorial Governor, and delegate to the New Mexico State Constitutional Convention of 1911, LeBaron Bradford Prince was fascinated with the persistence of, what he considered, the archaic customs and traditions of Rio Arriba.<sup>48</sup>

*They cling to the use of primitive agricultural practices and farm implements which require little or no capital investment and are well adapted to a subsistence economy.*<sup>49</sup>

The rise of national interest in the New Mexico associated with the petition for statehood resulted in a movement to preserve its Spanish and Mexican heritage.<sup>50</sup> Tradition had persisted in Rio Arriba long enough to merge with the popular 1920s Spanish Revival and many archaic traditions of colonial arts and crafts of the mountain villages were renewed before being completely lost. This renewal encouraged the developing tourist industry<sup>51</sup> and the tourism industry encouraged preservation of old ways of life in Rio Arriba.<sup>52</sup>

The appeal of historic and even ancient cultures attracted adventurous women to New Mexico early in the twentieth century. “The appeal of ancient earth and an alternative way of living close to the land sparked the creation of a new type of colony, led not by soldiers, or by farmers, homesteaders, and merchants, but by artists, writers, and reformers.”<sup>53</sup>

The Society for the Preservation and Restoration of New Mexico Mission Churches, with interest in preserving New Mexico's Spanish and Mexican heritage,<sup>54</sup> purchased el Santuario de Chimayo in 1929 and deeded it to the

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<sup>47</sup> Preserving the Enchantment: Sustaining New Mexico’s Cultural Heritage 2012—2016, Centennial Edition. New Mexico Historic Preservation Division Department of Cultural Affairs. [http://www.nmhistoricpreservation.org/assets/files/hpd-reports-and-plans/state\\_plan2012-3-FINALa\\_v3%20-%20web.pdf](http://www.nmhistoricpreservation.org/assets/files/hpd-reports-and-plans/state_plan2012-3-FINALa_v3%20-%20web.pdf)

<sup>48</sup> Bradford Prince, Spanish Mission Churches of New Mexico. The Torch Press. Iowa. 1915.

<sup>49</sup> Alan G. Harper, Andrew R. Cordova, and Kalervo Oberg. Man and Resources in the Middle Rio Grande Valley. University of New Mexico Press. Albuquerque. NM: 1943.

<sup>50</sup> Betrice Chauvenet. John Gaw Meem: Pioneer in Historic Preservation. Museum of New Mexico. Santa Fe, NM: 1985.

<sup>51</sup> Bainbridge Bunting. Early Architecture in New Mexico. University of New Mexico Press. Albuquerque, NM, 1976; Forest, 1989.

<sup>52</sup> Bunting, *ibid.* Suzanne Forest, The Preservation of the Village: New Mexico's Hispanics and the New Deal. University of New Mexico Press. Albuquerque, NM: 1989.

<sup>53</sup> women and land in the rio arriba, *ibid.*

<sup>54</sup> Betrice Chauvenet. John Gaw Meem: Pioneer in Historic Preservation. Museum New Mexico. Santa Fe, NM, 1985.

Roman Catholic Archbishop of the Archdiocese, setting the stage for heritage preservation. Tourism associated with this preservation of that small adobe church helped to renew the fading weaving industry in Chimayo. Weaver Doña Agueda Martinez worked her loom past the age of 100; her designs are part of the Smithsonian collection. The revival of the weaving industry instilled new economic prosperity to in the colonial-era community.

Novelist Mary Hunter Austin bought an adobe home in Santa Fe in 1926,<sup>55</sup> where her literary influence helped make it fashionable to preserve Indian and Hispanic heritage. Her book, “Land of Journey’s Ending” was particularly influential, paying homage to Southwestern history. An artist colony formed in Santa Fe around Austin. Together with Alice Corbin, her husband William Penhallow Henderson, Eva Scott Muse Fényes, her daughter, Leonora Muse Curtin, and Eva’s granddaughter, Leonora Frances Curtin, was instrumental in forming the Spanish Colonial Arts Society and the first Spanish Market as an outlet for Hispanic artisans to sell handicrafts.

Fényes, Curtin and Curtin “shaped the city’s landscape with their forays in the local real estate market.” Eva Fényes left not only a fortune in real estate when she died, but also “a wealth of projects to preserve Spanish colonial and Native American crafts.” Curtin and her daughter purchased the historic el Rancho de las Golondrinas south of Santa Fe. They restored the adobe house and hired Doña Adelaida and her relatives to hand plaster the walls. Architect John Gaw Meem aided Curtin in restoring the historic buildings on the ranch. El Rancho de las Golondrinas continues today as a living history museum and a symbol of the landscape of the Southwest.

The force behind historic preservation in New Mexico was not just literary figures and artists. Other women used real estate investment to preserve the unique sense of place, transform social life, culture, and the cultural landscape. Women used their wealth to fund cultural institutions and hire prominent architects to create modern buildings compatible to the past they admired. They helped establish preservation organizations like the Santa Fe Planning Board and the Old Santa Fe Association to preserve and guide city growth “to preserve remnants of an allegedly timeless past against the ravages of the modern era.

Creation of the Santa Fe Style attributed to John Gaw Meem, is as much from patronage of influential women interested in preserving the cultural heritage of Rio Arriba. When Alice Bemis Taylor commissioned Meem to build the Colorado Springs Fine Arts Center, it was on condition that he would hire her niece as a draftsman in his office. Faith Bemis was a graduate of the Cambridge

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<sup>55</sup> “British writer H. G. Wells called Mary Austin the most influential woman in America.” (Marc Simmons. “Legendary Mary Austin.” *Prime Time*. December 3, 2012 <http://ptpubco.com/news/2012/dec/03/legendary-mary-austin/>).

School of Design for Women with a degree in architecture and landscape architecture. The next year they were married. Their daughter, Nancy Meem Wirth, founded Cornerstones, an organization dedicated to the preservation of old New Mexico churches and the elements that make Santa Fe a distinctive town. The Meems were instrumental in getting a historic zoning ordinance passed in Santa Fe. They also helped establish the Historic Santa Fe Foundation for the preservation of old buildings, and championed the 1957 preservation ordinance, which is one of the oldest in the nation.

John Meem designed houses, churches, and landmark public buildings adapted from Spanish-Pueblo and Territorial designs, including Cristo Rey Church, the Laboratory of Anthropology, the Museum of International Folk Art, renovations of the portals of the Palace of the Governors and La Fonda Hotel, and the restoration of churches at Laguna, Zia, Santa Ana, Acoma and Trampas.

The real estate speculation of Amelia Elizabeth White and Martha White left their mark on Santa Fe as cofounders of the De Vargas Development Corporation. They invested strategically in preserving the romantic character of the ancient city by buying adobe buildings to save them from destruction and buying land in the hills above the city to protect the skyline from development. They also were patrons of traditional arts, and “fostered the careers of Native women like the San Ildefonso/Cochiti painter Tonita Peña.”

Pulitzer Prize-winning novelist Willa Cather helped spawn the preservation movement in Rio Arriba with her book, “Death Comes for the Archbishop,” and particular the preservation of historic adobe mission churches. “The longer I stayed in the Southwest,” she wrote in a letter after the novel was published, “the more I felt that the story of the Catholic Church in [New Mexico] was the most interesting of all its stories. The ruin and abandonment of the old mission churches, their hand carved beams and altar screens, folk art frescoes, and fanciful figures of the saints expressed a feeling that was both ancient and human.”<sup>56</sup>

Mabel Evans Dodge Sterne Luhan, a New York heiress and patron of the arts was a socialite married to Antonio Lujan of Taos Pueblo. She established a literary salon at Taos and an arts community coalesced around her. Her guests included many artists, including D.H. Lawrence, Marsden Hartley, Mary Austin, Willa Cather, Louise Ronnebeck, Ansel Adams, Robinson Jeffers, psychoanalyst Carl Jung, Florence McClung, Georgia O’Keeffe, Frank Waters, Jaime de Angulo and others. The Mabel Dodge Luhan House located at 240 Morada Lane in Taos now is a national historic landmark, managed as an inn and conference center.

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<sup>56</sup> (Herbert Mitgang. Trailing Willa Cather,” New York Times, February 20, 1983.  
<http://www.nytimes.com/1983/02/20/travel/trailing-willa-cather.html?pagewanted=all> )

Taos Pueblo is a UNESCO<sup>57</sup> World Heritage site with centuries-old adobe dwellings. The rural landscape, shaped over hundreds of years, remains an integral part of the historic character of Taos today.

Georgia O’Keeffe achieved fame in New York prior to coming to New Mexico, but her painting the landscape of Rio Arriba “made her the most celebrated” of American painters. O’Keeffe owned a Spanish-colonial era hacienda at a remote place called Ghost Ranch, now, a retreat owned by the Presbyterian Church.

“By the mid-twentieth century, many New Mexican women had turned from cultivating the earth to courting tourists”.<sup>58</sup> The increase in tourism provided opportunities to make a living, preserve culture and family history through the production of traditional crafts.

Tourism revived pottery making, which had declined due to the popularity of cheap tin ware and enamelware. María Martínez famously revived the back pottery of San Ildefonso Pueblo.

Honored by the National Endowment for the Arts, the life of Tewa language preservationist and storyteller Esther Martinez is a celebrated woman of Ohkay Owingeh Pueblo.<sup>59</sup>

Urban sprawl, suburban growth, and economic development that raise taxes, battles over water rights, and results in skyrocketing property values are overwhelming cities and traditional villages in Rio Arriba and threaten traditions and the character of the cultural landscape. Early twentieth-century women helped to preserve and revitalize the heritage cultural landscape of Rio Arriba; the current generation of women is working to make it sustainable.

### **Contemporary Women of the Rio Arriba**

The contemporary women of Rio Arriba are solid just as the enjarradoras who have applied the mud plaster to keep our adobe churches standing for centuries. It is women again today, who like Jill Cowley in Santa Fe, Shelley Winship in Chimayo, Cynthia Spray, Martha Reed in Taos, and many other women in community organizations have contributed their efforts in actively preserving the cultural landscape by defending their communities from commercialization and over-development. These women are truly concerned community citizens.

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<sup>57</sup> United Nations Educational, Scientific and Cultural Organization

<sup>58</sup> women and I and in the rio arriba, *ibid*.

<sup>59</sup> (Bruce Krasnow. Potter works to preserve culture, family's history. *The New Mexican*, Saturday, April 02, 2011. [http://www.sfnewmexican.com/Leisure/Potter-works-to-preserve-culture--family-s-history#.Uaokc6PD\\_PA](http://www.sfnewmexican.com/Leisure/Potter-works-to-preserve-culture--family-s-history#.Uaokc6PD_PA))

One of the best examples of women leadership roles in the communities of the Rio Arriba is Shelley Winship. She is a board member of the Chimayo Cultural Preservation Association, core committee member of the Chimayo Citizens for Community Planning, Parciante and Legislative Liaison of the Acequia del Potrerom, and co-owner of Mrs. Boots' Berry Farm. Shelley Winship and other community women are trying to prevent the loss of its unique history, traditions and special places. These women are not trained preservationists; they are sorely lacking in terms of financial resources and political will. Making matter more difficult, a county line cuts through the center of the Chimayo community, which is at the root of the inability to enact any kind of overarching policies to incent or promote preservation. The community has become a religious pilgrimage destination, but lacks infrastructure to support its continuing development. The open pastures, chili fields and orchards that have defined this historic valley are seriously at risk. A Chimayo building on the historic Plaza del Cerro - the oldest extant Spanish-colonial era fortified plaza in the U.S. – is watched by the all-volunteer Chimayo Cultural Preservation Association, which hopes to purchase and preserve the structure and the site.

Women were involved in helping incorporate the Town of Taos in 1934, and formed the Taos County Historical Society in 1952 to preserve the history of the Taos area, and since then, preserved the following historic sites.<sup>60</sup>

### **Town of Taos Arts and Cultural District**

New Mexico's Arts and Cultural District statute (2007) allows districts up to one square mile in size. Enactment of the Taos Arts and Cultural District boundary by the Town Council enables the qualification of registered historic properties located within the designated district boundary to earn enhanced state tax credits for qualified rehabilitation of buildings, sites and properties. Within a designated and locally enacted Arts and Cultural District, historic properties listed on the State Register of Cultural Properties may earn up to \$50,000 and/or 50% of qualified rehabilitation work in tax credits. Project must be reviewed in advance by the State Cultural Properties Review Committee to be approved. The Taos Downtown Historic District and the La Loma Historic District boundaries are combined into one larger district (with some exceptions and additions) to create the proposed Phase I of the Taos Arts and Cultural District. This proposal substantially conforms to a recommendation made in the New Mexico Arts and Cultural District Resource Team report for Taos completed in January 2010.

Under the leadership of Cynthia Spray the Town of Taos successfully applied for a state Arts and Cultural District program and designation in 2009 and then

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<sup>60</sup> Website for the Taos County Historical Society <http://www.taos-history.org/>

developed a master plan for the area around the plaza.<sup>61</sup>

The master plan calls for an Arts and Cultural District strategy for an innovative economic development concept that emphasizes the quality of a place, including cultural assets, downtown vibrancy, entertainment amenities, and natural environment and attractions to attract talented “knowledge workers” or creative entrepreneurs to live and “flourish in a community or region. Creative economic development also must employ high technology such as internet capacity, education, and multi-media expression to attract new businesses and jobs. Because of many factors, including geographic isolation, cultural interactions, iconic personalities, political power struggles, wealth inequality and more, Taos defies standard analysis and descriptions and in fact is a dense, complex, fascinating, and highly nuanced cultural landscape. Its plan suggests strategies for “cultural economic development” to enhance a rich context of community and institutional assets. The plan describes proposed strategies and projects in Physical Infrastructure, Planning and Urban Design, Financing, Marketing and Promotion, Cultural Programming, and Community Outreach. The plan is organized for a three-to-five year time frame beginning in 2012.<sup>62</sup>

### **Doel Reed Center in Taos**

Doel Reed, Professor emeritus, from Oklahoma State University, an international acclaimed graphic artist, upon his retirement to Taos established a studio at his home. His daughter Martha received the first broomstick skirt as a gift from her father. Inspired by the style and techniques of early Spanish settlers in the Southwest, the colorful ankle-length garments piqued her interest as a fashion designer. “They are very graceful and very flattering to a woman’s figure,” Reed told the Tulsa World. “Even a large woman with no waistline to speak of can look very graceful. Men seem to like them because they’re quite feminine.” The skirts fit Reed’s career aspiration just as becomingly. Her versions became the sought-after designer’s signature items and helped pave the way to success in her field. She donated the family property on the southeast side of Taos to Oklahoma State University to establish the Doel Reed Center for study of the Arts and Historic Preservation.<sup>63</sup>

### **Cornerstones Community Partnerships**

Women have worked alongside men since 1986 with Cornerstones Community Partnerships in preserving the architectural heritage and community traditions over 100 sites in New Mexico. Cornerstones has used a program for the preservation and maintenance of historic adobe buildings involving the training

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<sup>61</sup> [taos-acd@taosgov.com](mailto:taos-acd@taosgov.com).

<sup>62</sup> <http://www.gonm.biz/uploads/files/ACDCulturalPlanTaos2012.pdf>

<sup>63</sup> [www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=63804944](http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=63804944)

of youth in traditional building skills and sustainable construction methods, Cornerstones has built a national reputation for the creative use of historic preservation as a tool for community revitalization and the affirmation of cultural values. Cornerstones is a 501 (c) 3 not-for-profit historic preservation organization located in Santa Fe, New Mexico. The Rio Arriba projects are the San Francisco de Asis Church in Taos de Rancho, a church in Arroyo Hondo, and the San Antonio de Padua Church in Questa.

### **American Planning Association Award**

Three women principally involved in preparing 2011 the Oweneh Bupingeh Preservation Plan, which manages to find practical and appropriate solutions to reinvigorating a very traditional place, were: Tomasita Duran, Executive Director, Ohkay Owingeh Housing Authority, Jamie Blosser, Associate, Atkin Olshin Schade Architects, and Liana Sanchez, Principal, Avanyu LLC (A native and woman owned contractor). Oweneh Bupingeh (Place of the Strong People) the Pueblo Indian village is located on the east bank of the Rio Grande River north of Taos was established several centuries before contact with the Spanish in 1541. The village center and its four historic plazas in the plan are of vital importance to preservation of the tribe's cultural heritage. It is one of the two recipients of the Opportunity and Empowerment Award jointly given by the U.S. Department of Housing and Urban Development and APA F.<sup>64</sup>

### **Rio Arriba women in historic preservation and heritage conservation:**

Esther Martinez (P'oe Tsawa, 1912-2006, from Ohkay Owingeh Pueblo). This is a quote from the New Mexico Highway marker:

"Esther Martinez served her community as an educator, linguist and storyteller. Her foremost contributions to our state are documenting and preserving Tewa language and the art of storytelling. Esther was named a National Heritage Fellow in 2006 by the National Endowment for the Arts, the nation's highest honor for artists." Contact: New Mexico Historic Preservation Division, Department of Cultural Affairs. [www.nmhistoricpreservation.org](http://www.nmhistoricpreservation.org) Related property: Probably need to check with Ohkay Owingeh Pueblo.

Amelia Elizabeth White and Martha White. Real Estate speculation (e.g. bought up land around Santa Fe some of which remains as historic properties), patronage, progressive reform. Related property; School for Advanced Research complex, Garcia Street, Santa Fe.

There were a number of Euro-American women involved in art / writing / "Indian Activism" / adobe architecture in the Santa Fe area in the early 20th

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<sup>64</sup> Charles Leider from: Article for PLANNING magazine April 2013. (PLANNING magazine April 2013, p. 36)

century, including Mary Austin, Alice Corbin, Elizabeth Shipley Sergeant, and Kate Chapman. Related properties (e.g. Mary Austin house) still remain. I suggest contacting the NM SHPO for more information. The book "Homelands" by V. Scharff and C. Brucken (2010), and many other references, have more information on these women and their activities.

Art / craft cooperatives started by women that keep traditions alive:  
Tierra Wools, Los Ojos, NM. Traditional weaving cooperative. Their website indicates that this cooperative was started by women.

Women as leaders/major players in traditional communities:  
Plaza del Cerro, Chimayo. This is a traditional northern NM 18th century plaza located in Chimayo. Contacts: Don Usner (author of the book "Sabino's Map" which gives the history and heritage of Plaza del Cerro), Arnold Valdez, UNM Dept of Architecture and Regional Planning. I am currently taking Arnie's class on cultural landscape planning, where Chimayo is our field study site.

Women significant for their role in the arts:  
Georgia O'Keeffe, Ghost Ranch House/property, north of Abiquiu.

Pablita Velarde, her daughter Helen Hardin, and her granddaughter Marguerite Bagshaw are a very well known family of women artists. Velarde, from Santa Clara Pueblo, was hired in the 1930s by Bandelier NM to paint depictions of Pueblo life.

Mabel Dodge Lujan, Mabel Dodge Lujan House, Taos.

### **Contemporary Women of the Rio Arriba**

The contemporary women of Rio Arriba are solid just as the enjarradoras who have applied the mud plaster to keep our adobe churches standing for centuries. It is women again today who like Jill Cowley in Santa Fe, Shelley Winship in Chimayo, Martha Reed and Cynthia Spray in Taos, Ernestina Cordova in Taos County and many other women in community organizations that have contributed their efforts in actively preserving the cultural landscape by defending community historic buildings from commercialization and over development. These women are truly concerned community citizens.

One of the best examples of women in a leadership role in the communities of the Rio Arriba Shelley Winship, a Board member, Chimayo Cultural Preservation Association, Core Committee member, Chimayo Citizens for Community Planning. Parciante and Legislative Liaison, Acequia del Potrerom and Co-Owner, Mrs. Boots' Berry Farm. Shelley Winship and other women in the community are trying to prevent the loss of our community's unique history, traditions and special places. These women are not trained preservationists,

They are solely lacking in terms of financial resources or political will. The Chimayo community has a county line running right through it, which is at the root of its inability to enact any kind of overarching policies to incent or promote preservation. The community has become a sort of religious center without the infrastructure to support its continuing development. The open pastures, chile fields and orchards that have defined its valley are seriously at risk. A Chimayo building on the historic Plaza del Cerro - the oldest extant fortified plaza in the U.S. – being watched all-volunteer Chimayo Cultural Preservation Association, which hopes to purchase and preserve the structure and the site.

Women were involved in helping incorporate the Town of Taos in 1934 and formed the Taos County Historical Society in 1952 for the purpose of preserving the history of the Taos area. Since that time Ernestina Cordova of the Taos County Historical Society has worked to preserve the following historic sites:

**Preserved Historic Sites in Taos County Communities:**

**ARROYO HONDO AREA**

- Turley Mill and Distillery Site

**CARSON AREA**

- Carson School

**DIXON AREA**

- Harding Mine

**LAS TRAMPAS AREA**

- Las Trampas Canoa (Wooden Flume)
- Las Trampas Historic District
- San Jose de Gracia Church and Collection

**LOS CORDOVAS AREA**

- San Ysidro Oratorio

**OJO CALIENTE AREA**

- Howiri Archeological District
- Howiri-Ouinge Ojo Caliente
- Ojo Caliente Mineral Springs
- Ojo Caliente Mineral Springs Barn

**PICURIS PUEBLO**

- Picuris, Pueblo of

**RANCHOS de TAOS AREA**

- Camino Real (Segment of Road)
- Dasburg, Andrew House and Studio
- Duran Chapel
- Molino de Los Duranes
- Ranchos de Taos Plaza
- San Francisco de Asis Church
- St. Vrain's Mill Site
- Vigil Torreon

**RED RIVER AREA**

- Mallette, Orin Cabin
- Mallette, Sylvester M. Cabin
- Nelson-Oldham Cabin
- Pierce-Fuller House
- Red River Miner's Hospital, Westoby House
- Red River School House
- Westoby, Edward P. Cabin
- Young, Brigham J. Cabin

**TALPA AREA**

- Talpa Altar Screen

**TAOS AROUND TOWN**

- Bent, Charles Governor House
- Blumenschein, Ernest L. House
- Carson, Kit House
- Gaspard, Leon House and Collections
- Harwood Foundation of UNM
- Hennings, E. Martin House and Studio (HD)
- La Loma Plaza Historic District
- Luhan, Mabel Dodge House
- Manby House
- Martinez, Severino House
- Morada de Nuestra Señora de Guadalupe
- Rogers, Millicent Foundation, Collections
- Taos County Courthouse
- Taos Downtown Historic District
- Taos Inn
- Taos Plaza
- Fechin House

**TAOS PUEBLO**

- Taos, Pueblo of

**TRES PIEDRAS AREA**

- Tres Piedras Railroad Water Tower

**VADITO AREA**

- Cordova, Laureano Mill

**Future Roles of Contemporary Women of the Rio Arriba**

The cultural landscapes of once rural communities of Rio Arriba are today being “engulfed in the tidal wave of urban sprawl, suburban growth, and economic development.” Women whose ancestors lived and farmed in these communities are finding their claims to home once again threatened by rising taxes, battles over water rights, and skyrocketing property values that make it difficult and even impossible for their children to make homes in these communities. Few women now engage in the time-honored craft of adobe plastering of houses, but

many contemporary Rio Arriba women own their own homes, buy and sell property, and earn a living from tourism and the population growth. Women helped create this captivating cultural landscape of Rio Arriba. The present generation of women is working to make it sustainable.

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Historical Landscape Architect  
725 103rd Avenue North  
Naples, Florida 34108  
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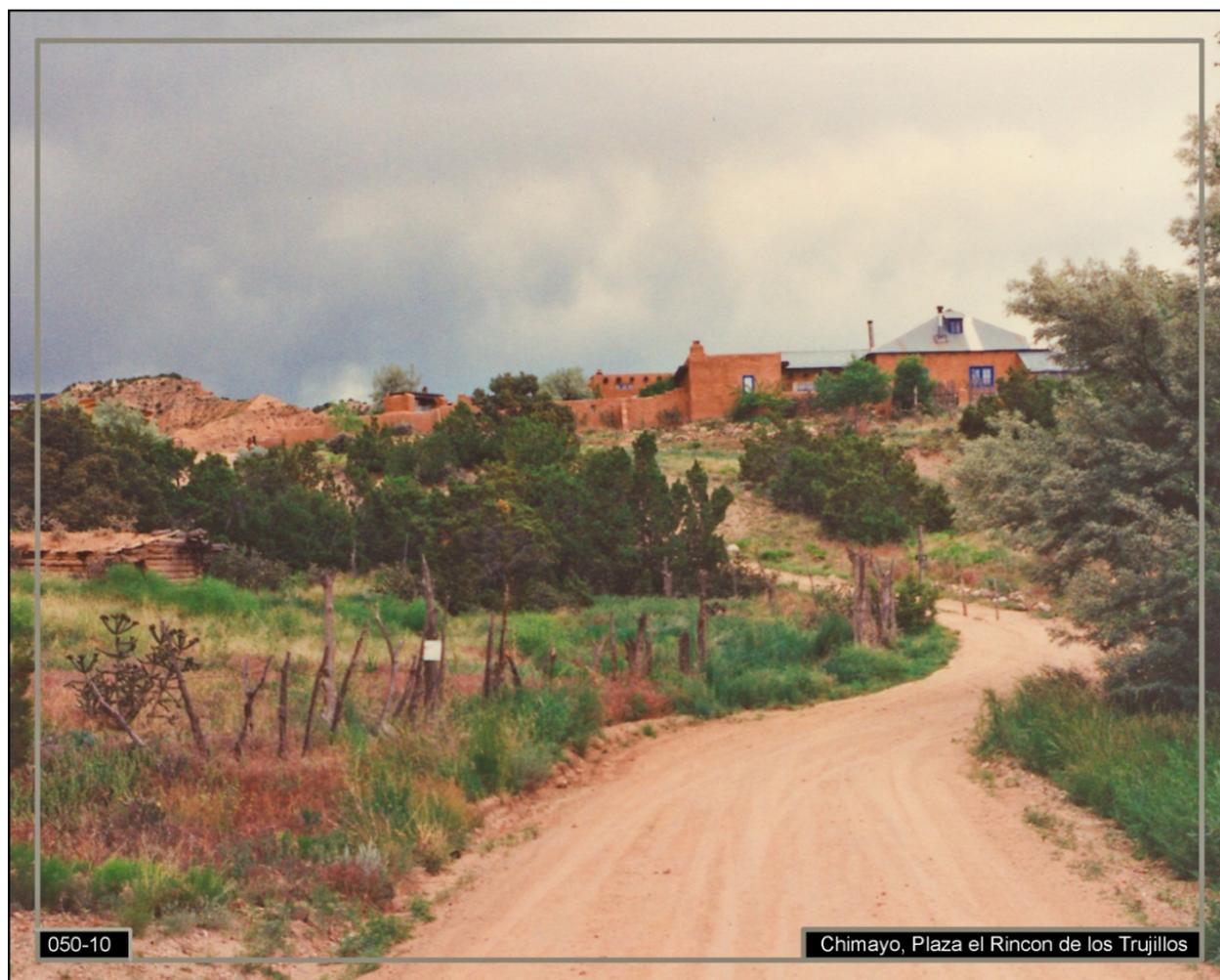
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July 2, 2013

2013 HALS Challenge Entry: *Documenting the Cultural Landscapes of Women*



Martha Reed popularized the wearing a colorful ankle-length broomstick skirt which was worn by the women of the Rio Arriba region preserving the tradition and culture of the region. Image Courtesy of the Doel Reed Center for the Arts, Taos, NM , Oklahoma State University, <http://drca.okstate.edu/martha-reed-bio>

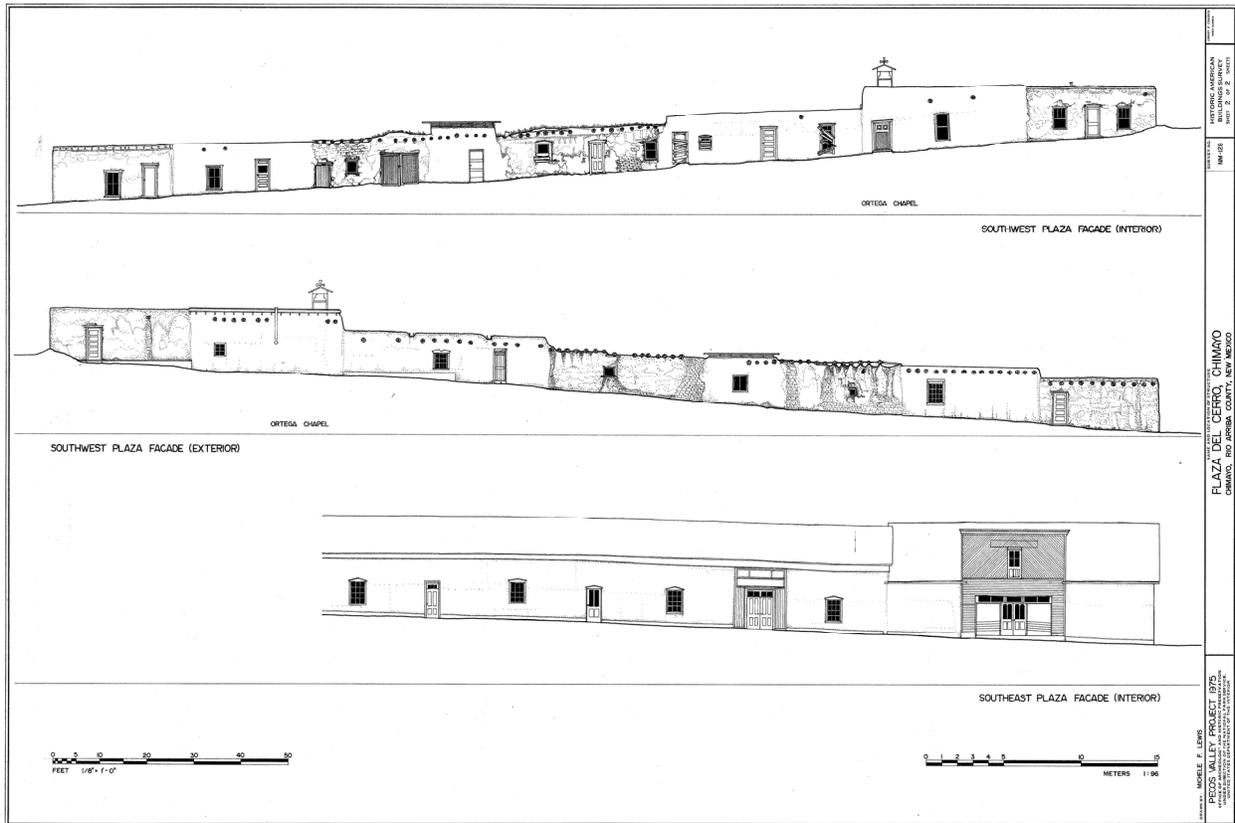


Plaza el Rincon de los Trujillos (David Driapsa, 1991). This is one of the colonial family neighborhoods in the traditional village of Chimayo persisting from the Spanish-colonial period. The neighborhoods of this period are characterized by a cluster of dwellings and accessory structures crowded together on small hills and ridges above the valley floor, surrounded by unfenced gardens, fruit orchards, pastures, and floodplain meadows in a labyrinth of irrigation ditches. Patricia Ross described this historic setting in 1935:

*Small neat small fields and casual orchards ... a few scattered adobe homes, a small store ... the irregular hillside plaza, many winding narrow streets ... unexpected narrow lanes lead to groups of houses atop the hills ... huddling cozy houses, with their well-swept yards ... hugging the steep, rocky streets, ranged haphazard about the old plaza[s].*<sup>65</sup>

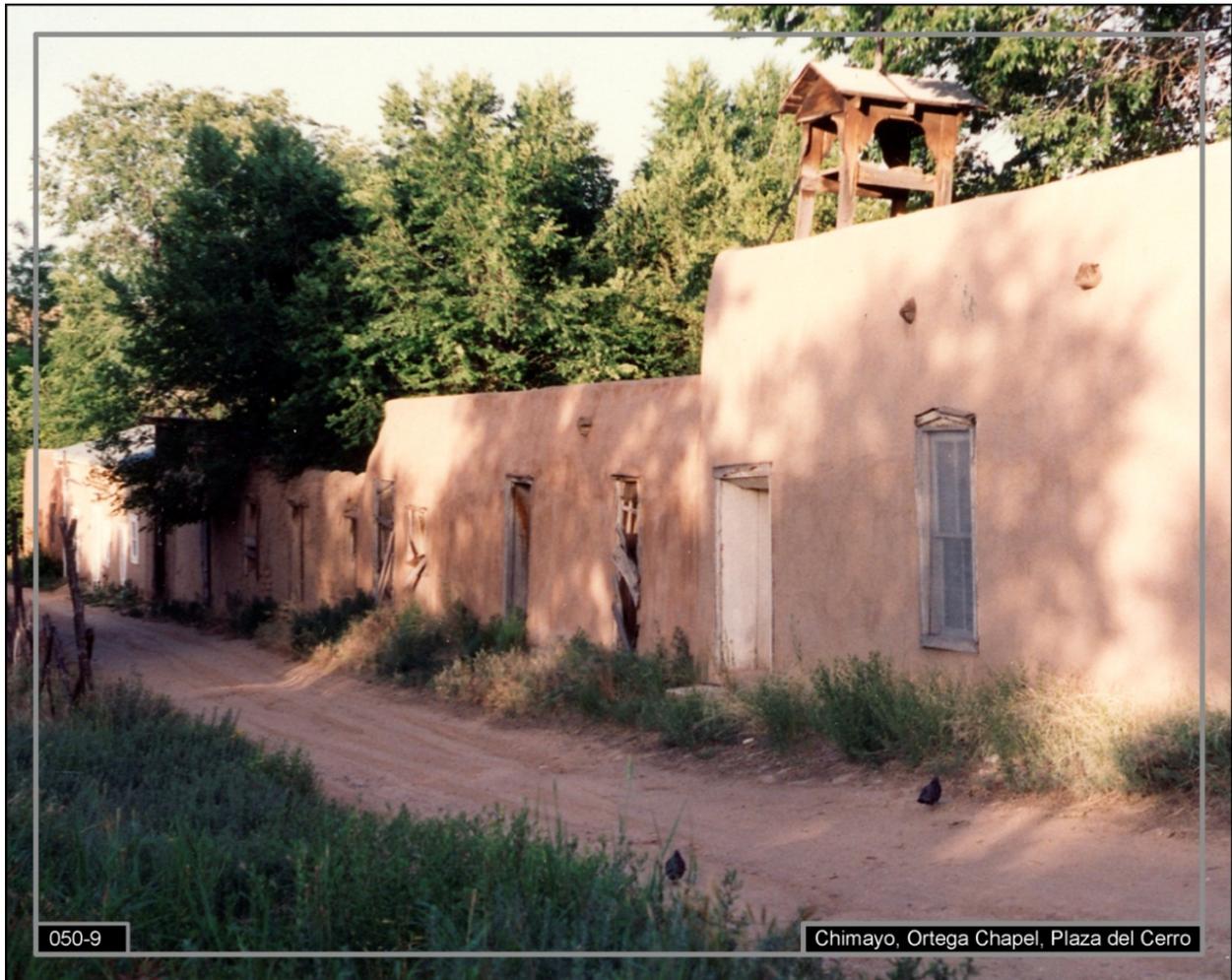
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<sup>65</sup> Patricia Ross. "Village of Many Blessings: A Fragment of Colonial Spain in New Mexico," *Travel*, Vol. 64, No. 4 (February) 1935, pp. 35-37, 46.

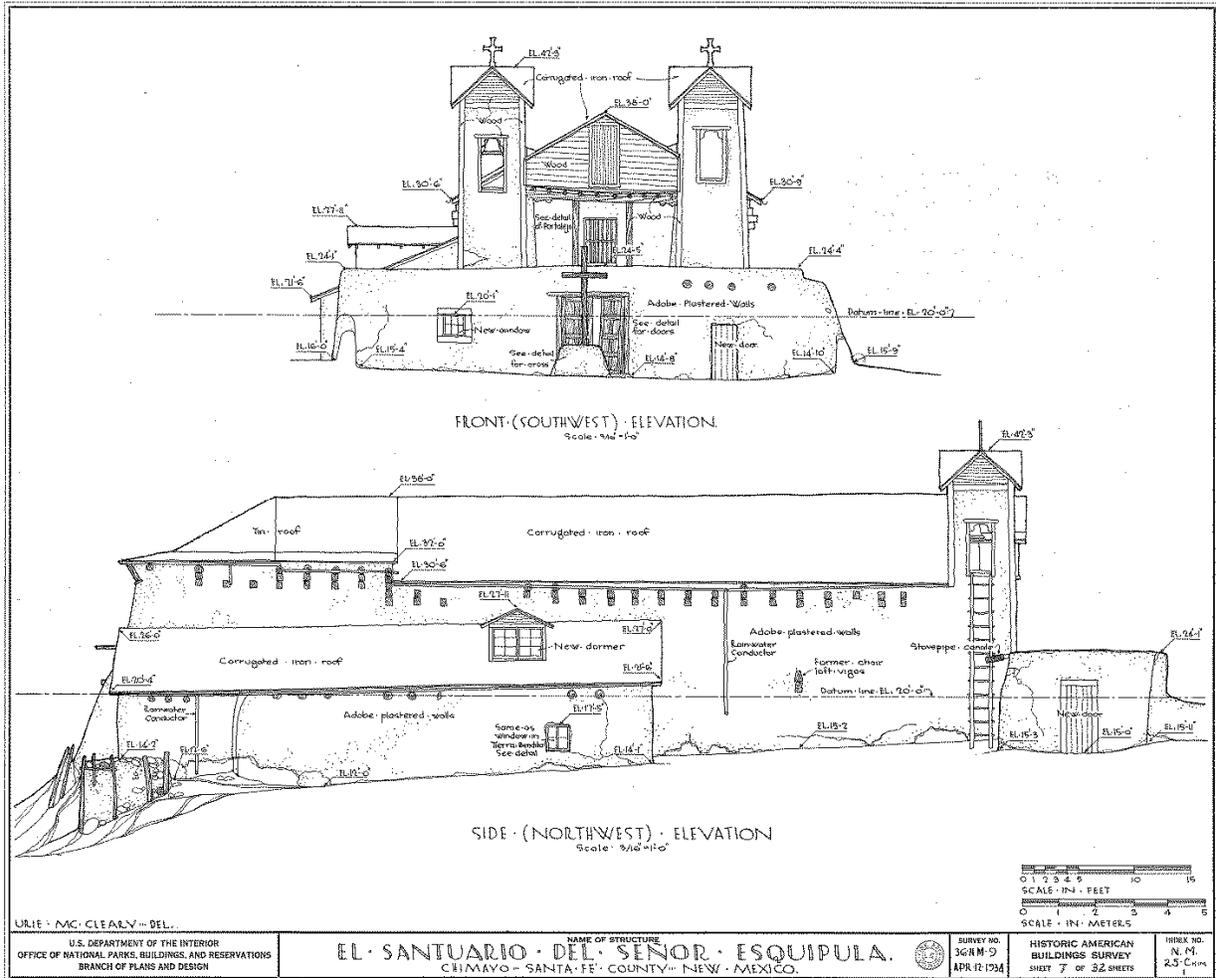


Plaza del Cerro in the village of Chimayo was constructed during the Spanish-colonial period as a defensible plaza in the form of a hollow rectangle of houses. It is similar to other family plazas in Chimayo, including houses, a family chapel, accessory buildings and acequias, and it is built over the crest of a hill, preserving the lower slopes for pasture and gravity-fed irrigated gardens. Beyond the walls of this architectural gem, Chimayo evolved as a vernacular settlement. (Drawn by Jack W. Schafer, HABS No. NM-128, 1975).

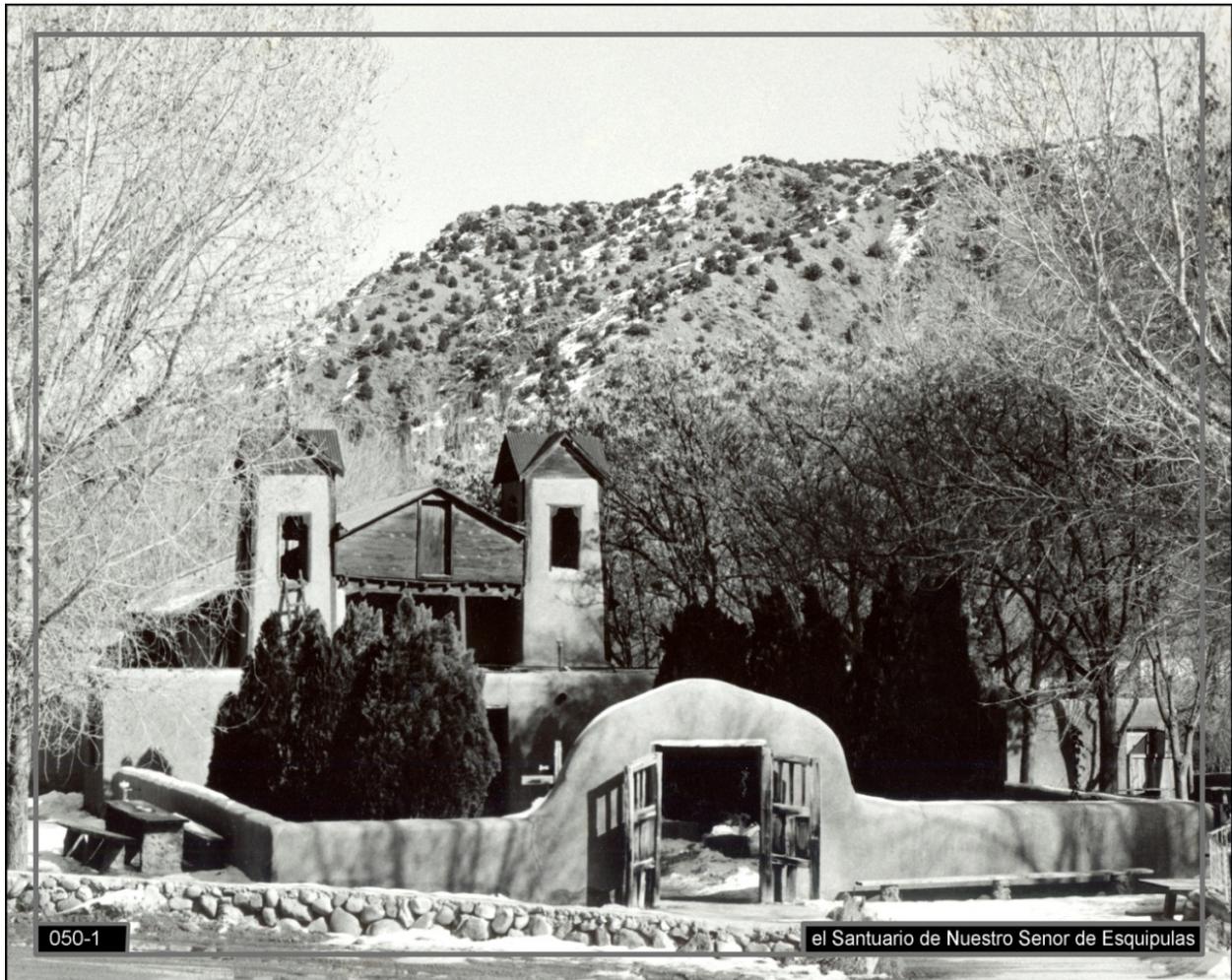




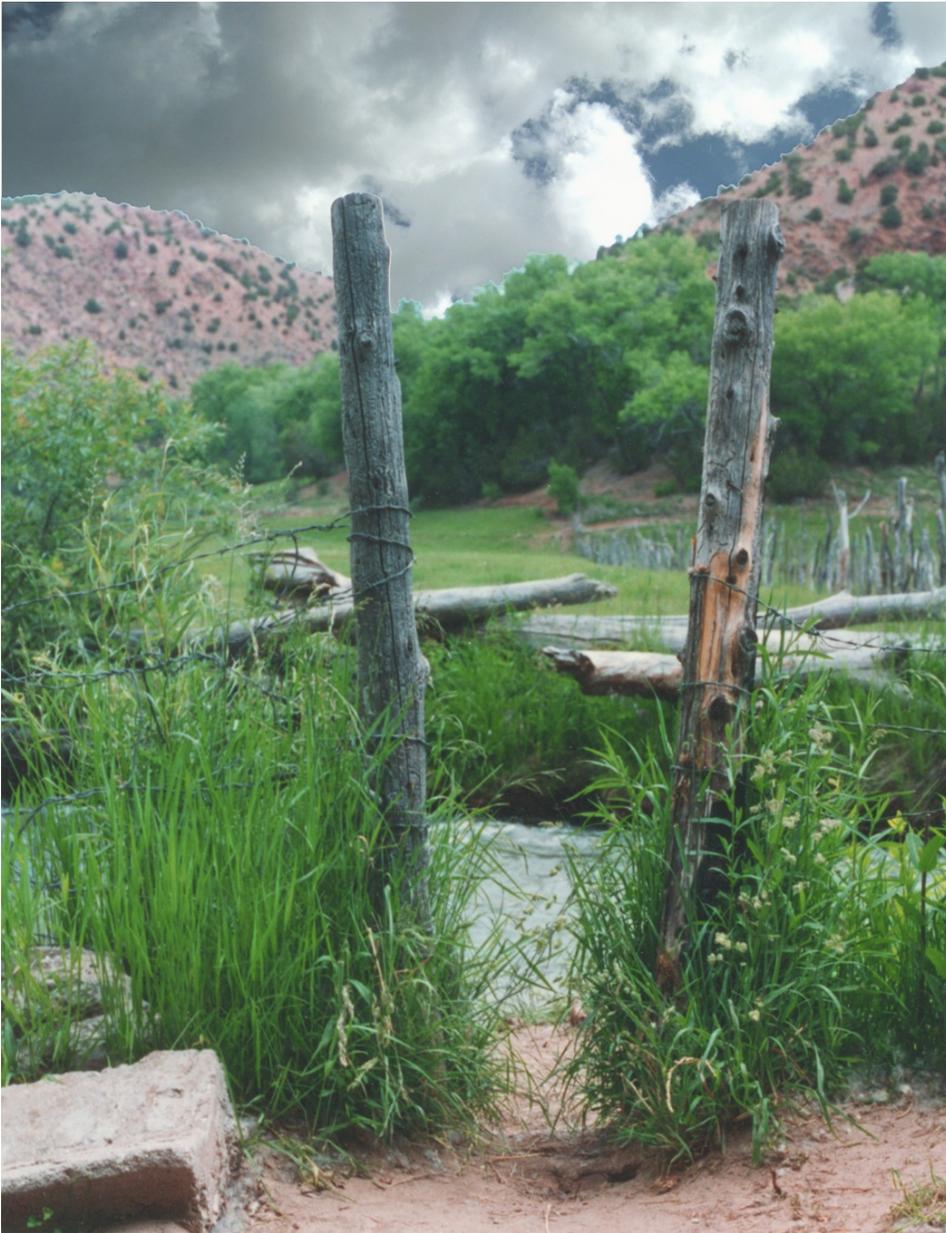
Oratorio de San Buenaventura is the family chapel of the Ortega family on Plaza del Cerro in the traditional village of Chimayo persisting from the Spanish-colonial period (David Driapsa, 1991).



El Santuario del Señor Esquipula is a historic adobe chapel on Plaza el Portoreo in the traditional village of Chimayo (Drawn by Urie McCleary, HABS No. 36-NM-9, April 12, 1934).



El Santuario del Señor Esquipula on Plaza el Portoreo in the village of Chimayo persists from the Spanish-colonial period. The adobe chapel, the “Lords of the Southwest,” is the Good Friday destination of tens of thousands holy week pilgrims. (David Driapsa, 1991).



El Portero, the meadows, adjacent to Plaza el Portero in the traditional village of Chimayo persists from the Spanish-colonial period; these were the commons, where domestic animals grazed. An acequia is visible behind the gateposts. (David Driapsa, 1991).

Appendix: **Shelley Winship letter to Dr. Charles Leider**

Dr. Leider,

It is unclear to me what you are seeking as I am not familiar with the FALS competition. Also, what is your particular interest in or connection to the Rio Arriba area, and why did you select it for the competition, yet seem not to have direct existing ties to women working in historic preservation in the area? Or are you seeking information on past women preservationists from our area? Is there a financial award attached to this competition, and if so, who is the intended beneficiary?

I apologize if I sound prickly, but our region has been utilized before by outside entities to seek and secure grant funding which ultimately has resulted in little or no benefit for our community.

That said, your instincts about the women of Rio Arriba are solid. Just as the enjarradoras who have applied the mud plaster to keep our adobe churches standing for centuries have been women, it is women who, alongside men, are now actively defending my village's historic buildings, including our Santuario, from commercialization, overdevelopment and even destruction by the Catholic Church. But we are by and large just concerned community citizens who are simply trying to prevent the loss of our community's unique history, traditions and special places, not trained preservationists, and we are sorely lacking in terms of financial resources or political will so I am not sure we would fit your model. Just as an example, my community has a county line running right through it, which is at the root of our inability to enact any kind of overarching policies to incent or promote preservation. Our state and local politicians and government will not challenge or even question the mighty Catholic Church's desire to turn our agrarian village of 3,000 residents into the Lourdes of America. It has already become a sort of religious Disneyland, and we have no infrastructure to support this continuing development. The open pastures, chile fields and orchards that have defined our valley are seriously at risk.

Another example - there is a building on the historic Plaza del Cerro - the oldest extant fortified plaza in the U.S. - which the all-volunteer Chimayo Cultural Preservation Association would dearly love to purchase and preserve, but with a \$30K/year budget, plus all the back taxes owed on the property and the costs of restoring and maintaining such a historic structure, we cannot responsibly take action. We think the sensitive restoration of this building might spur other property owners on the Plaza to seek partnership with CCPA to help save their historic structures from crumbling to dust, but we do not have the resources to even take a first small step.

- 1) Florence Jaramillo - proprietor of Rancho de Chimayo and Hacienda de Chimayo. Still with us. Important historic buildings and surroundings used daily.
- 2) Mabel Dodge Lujan - Taos.
- 3) San Cristobal and the D.H. Lawrence Ranch - influence of Frieda Lawrence, Mabel Dodge Lujan and Lady Dorothy Brett, Georgia O'Keeffe (who painted the Lawrence Tree there)
- 4) Los Luceros - Maria Lujan, Maria Marta Lucero, Mary Cabot Wheelwright and her descendant Ann Cabot
- 5) Anita Otilia Rodriguez - adobe specialist and enjarradora researcher, Taos (El Prado) <http://www.csmonitor.com/1983/1209/120956.html/%28page%29/2>
- 6) Tierra Wools/ T.D. Burns Mercantile Building, Los Ojos  
<http://www.handweavers.com/history/>
- 7) Ghost Ranch (Rancho de los Brujos (Ranch of the Witches) - A Room of Her Own Foundation for Women Writers and Artists (Georgia O'Keeffe, Phoebe Pack)
- 8) Georgia O'Keeffe and Maria Chabot - restoration of O'Keeffe residence in Abiquiu (formerly owned by the Roman Catholic Archdiocese of Santa Fe) - Maria Chabot primary contractor, corresponded via letters with O'Keeffe throughout house restoration
- 9) Las Carmelitas - women associated with the Penitente Church/Moradas throughout Northern NM.
- 11) Wise Fool and Sugar Nymphs - Penasco, NM - Women's circus preserving and using the Penasco Theatre; two female chefs running adjoining restaurant
- 12) Sabino's Map (book by Don Usner<sup>0</sup> - Plaza del Cerro - Amada Trujillo, keeper of map by husband Sabino Trujillo

Hopefully that is a start.

Shelley Winship  
Chimayo, New Mexico