

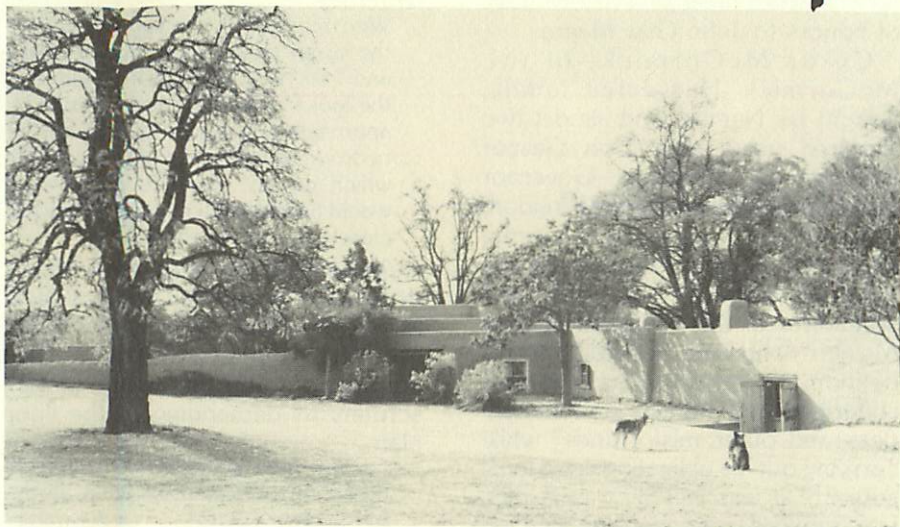
BULLETIN

OF THE HISTORIC SANTA FE FOUNDATION



VOL. 11/NO. 3

DECEMBER 1985



Low facade appears to be less than one story high and wraps around entrance court.

Las Acequias: JGM and the Spanish-Pueblo Revival

One of the most striking monuments to the art of Southwestern architect John Gaw Meem is Las Acequias, the 1931 house he built in Nambé for Cyrus McCormick. Situated about twenty miles north of Santa Fe near the Nambé River and surrounded by lush meadows and towering old cottonwoods, the house was three years in the planning and construction, and its design was the result of a collaboration between Meem and artist-archeologist Carlos Vierra. In these men, the Chicagoan McCormick

had two of the best qualified proponents of the then newly revived Spanish-Pueblo style, designated at the time as the "New-Old Santa Fe Style." Vierra, a sculptor who had moved to New Mexico for his health and who extensively researched pueblo building techniques, had built the first important residence in this style in 1929, the house which stands at 1002 Old Pecos Trail in Santa Fe. Meem was in the second decade of an architectural career which would

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span more than fifty years, bringing him numerous accolades and recognition as the best known and most distinguished architect of the Spanish-Pueblo Revival. Las Acequias illustrates some of the talents which brought a half-century of honors to John Gaw Meem.

Cyrus McCormick, of the McCormick Harvester family, bought his Nambé' land almost two hundred years after Don Gaspar Domingo de Mendoza, Governor and Captain General of the Kingdom of New Mexico, granted it to Vicente Duran de Armijo, "resident of the town of Santa Fe, a settler and conqueror of this Kingdom of New Mexico" who had, according to his petition, "experienced innumerable sufferings and hunger and nakedness and other misfortunes" while carrying out his obligations as a loyal subject.¹ It was in 1739 that Armijo was granted a large piece of land north of the Nambé' River, 740 varas from east to west and 550 varas from north to south. Only fifty years later (1789) the grant passed to Don Gaspar Ortiz, and it was principally the descendants of Ortiz who divided and subdivided the land over the next century, along with the heirs of Ramon Sena and Marcos Rivera, both of whom acquired tracts in the mid-nineteenth century. By 1929 there were many owners, so that McCormick collected a hundred acres of the grant during 1929 and 1930 in small parcels, negotiating separately with each of the various land holders.

Also beginning in 1929, McCormick instituted a series of letters and conferences with Meem and Vierra which would culminate in a unique example of Spanish-Pueblo Revival architecture. It was a painstaking

process. A number of floor plans for the house were proposed, drawn, revised, and then rejected for one reason or another. In September of 1929, Meem wrote to McCormick regarding the basic mass of the structure.

With regard to changing the axis of the larger bedroom, both Mr. Vierra and I feel strongly that it would hurt the looks of the house as it would be approaching a square facade for the bedroom wing instead of the long one which we are trying to get. Also it would have a tendency to balance too closely the dining room wing.²

Although in his later work Meem departed from a strict archeological idiom, in 1929 he was adhering closely to precedent. In this connection, the site came under scrutiny as demanding as the floor plan.

...our new scheme is principally based on obtaining views in all the principal rooms. . . . Another important consideration is the fact that your upper site gives a chance to develop a plan that is open and "natural" in contrast with plans developed on other sites which require either double storying or high terracing in order to get the views. In my opinion the "natural" aspect of the plan is one of the major characteristics of our Spanish Pueblo Architecture. . . . With regard to the ceiling of the living room, the scheme you spoke of: two (2) large cross beams with longitudinal vigas, is not very typical, it is more Spanish than Pueblo. Vierra says that it was probably used in the primitive pre-historic Pueblo, but he knows of no extant examples. . . .³

Being historically accurate obviously was considered as important as having the views.

In December of 1929, Meem expressed his regret that McCormick had not been able to visit Santa



Entrance leads to portal through old doors from San Jose.

Fe to look at a model of the house. "The main masses were all blocked out. . . so that you would have been able to get a very good idea of the general effect," he wrote. "Vierra is working on it and getting the delicate outlines of parapets that are so essential."⁴ After at least a half dozen tentative floor plans and site possibilities, and innumerable discussions by letter and in person, everyone agreed upon a final scheme in April of 1931. In September of that year construction began on the main house at Las Acequias.

As the letters suggest, the ultimate McCormick plan is linear in the Spanish-Pueblo tradition. However, the straight lines do not join to form sides of a square, which would be the usual arrangement. Instead, Meem

was interested in designing a house with a more gentle line, in which the masses more sympathetically follow the natural contours of the land. The result is a trio of wings, joined in roughly the shape of a Y with the main entrance at its apex, a service wing to the right and living and bedroom wings projecting to the left and straight forward. Tucked into the west brow of a hill, the house is oriented for spectacular views rather than protection from the weather.

Approaching the house, a visitor turns out of a tree-lined land onto a broad graveled forecourt lying in the wide angle between two arms of the Y. The structure is so situated just under the rim of the hill that, from this forecourt, less than a full story
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Las Acequias, *continued*

appears to rise above the ground. This extraordinarily low silhouette lends, somehow, an air of antiquity and affinity with the land. The effect also appears to extend the length of the structure, which is, in fact, 180 feet across the facade, and even further lengthened by a time-softened adobe wall curving to the left of the entrance.

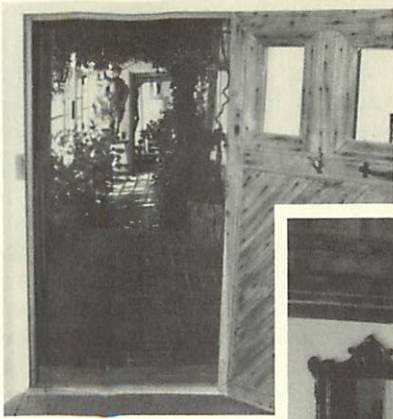
Softened by trees and chamisa, the pink-brown adobe has four or five levels of long, low horizontals forming its roof line. Too subtle to be aggressive, the house nevertheless makes an unmistakable statement of pueblo architecture. The exceptionally low profile, soft weathered lines of earth-toned adobe, roof variation suggesting multiple interior spaces, and the rough, inset lintel of the entrance, combine to leave no doubt that this is a structure belonging to the Southwest, and particularly to New Mexico.

In spite of Vierra's influence and Meem's own predilection at the time for the archeologically accurate, however, the house displays a note or two of an architectural vocabulary which had already become one of Meem's trademarks, that is, Greek Revival (Territorial) adornment on a primarily Spanish-Pueblo structure. Most apparent on the facade is the white-painted wood balustrade which protects a cellar entrance at the north end of the service wing. Also, there are some windows with white facings and mullions.

For the most part, exterior detail reflects the state of New Mexican architecture as it had evolved up to 1821, when Anglo culture began to filter into the region with the opening of the Santa Fe Trail. Battered walls and sloping parapets are finished in adobe plaster, the line of the

parapets broken by wooden canales. Round posts topped by corbels and zapatas support portal beams. Windows and doors are set with heavy wood lintels and sills imbedded in the walls, usually without exterior framing. Decorative details include a shallow window fitted with vertical wooden bars and shutters, and a doorway emphasized with a painted border, all of which are traditional touches. It is easy to imagine this house with no opening to the outside except its heavy, paneled doors, closed to a possibly hostile world in the manner of a rural hacienda of the nineteenth century.

The interior also displays reminders of another century. In his floor plan, Meem employed not only the Spanish-Pueblo inspired linear arrangement, but also a number of other devices reminiscent but not imitative of the older tradition. One of these is his generous use of portals—those open, shadowed porches which added aesthetic pleasure and practical living area to early New Mexico houses. Traditionally, the portal was not applied to a front, outside wall in the manner of a mid-western front porch, but encircled the inner walls facing the placita or courtyard where it served as the sole path of communication between rooms as well as providing usable space in itself. Mindful of the exigencies of the northern New Mexico climate, Meem incorporated a modification of this system, allowing interior communication when desirable. As is apparent from the floor plan, the architect called for only brief passages of open portal. (By the early 1980s, enough areas—the open dining room, the library portal—had been glassed to allow for entirely protected communication.)



Entry leads to portal, now glassed in.



Beams in the living room came from La Villita Chapel. The tile floor is a later addition.

Even with the addition of windows, the effect still is of a series of rooms, each opening onto an airy passage-way. Two living areas owing their charm to the ambience of a portal are the summer dining room, originally a zaguan and now enclosed by glass, and the deep portal facing the west terrace. The vigas of this portal are supported on an old beam retrieved from a demolished portal in the New Mexico town of Cordova.

For at least a year before actual construction started, Meem and Vierra collected architectural elements to be incorporated into the house. In September of 1930, Building Superintendent Marcel F. Pincetl noted that "La Villita Chapel contained 13 beams and 37 corbels which are stored at Nambé with ceiling, etc. Mr. Meem has schedule of ceiling dimensions."⁵ There followed a list of beams, posts, and

vigas also stored at Nambé along with "330 feet approx. of old hand hewn boards about 4 feet long from ceiling. The above came from an old torned (sic) down portal at Cordova."⁶ A note dated two weeks later says, "Old portal secured from Cordova approved by Mr. Vierra."⁷ And finally, an undated note written by Pincetl explains the disposition of this material. "From Cordova: Beams with corbel carved in center: used in dining room. Came from old torned down portal including 330 feet of 4-0 long hand hewn ceiling boards."⁸

The zapata carved in the center is a vestigial form of an originally functioning member, a horizontal bracket interposed between a beam and its supporting vertical post for the purpose of increasing the bearing area of the post. Architectural

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Las Acequias, *continued*

historian Bainbridge Bunting remarks in connection with the New Mexico practice of simply carving the zapata from the beam that it “demonstrates both the abundance of large timbers in northern New Mexico and the curious lack of engineering understanding of the builders.”⁹ As far as the beams in the McCormick dining room are concerned, of course, not only is each zapata carved from the beam, but is not associated with a post and obviously solely intended as decoration. If the entire dining room ceiling came from the Cordova portal material, then the original portal had been built at least partly with used lumber, for there are two inscriptions carved into the ceiling boards, one which records a construction date of 1834, and another with the date of 1895. “El ano de 1834 se lebanto dicho cuarto” and “En el ano de 1895 el dia 20 de julio se techo este cuarto el carpentero Salvio de Martinez.”

Another note by Pincetl mentions that beams and corbels were obtained from La Villita Chapel for use in the living room. This is borne out by Meem’s plans which indicate that “La Villita Beams” are intended for the living room and “Cordova Beams” for the dining room, as well as “Truchas Beams” for the boudoir.

In a letter to McCormick, Meem explained some of the difficulties in working with old material. “In examining the Truchas beams for the boudoir ceiling, I find them to be in an extremely rotted condition. After a conference with Carlos, Eubank and myself, we thought the wisest thing would be to scoop out all of the badly rotted portions and patch in with good material with a weathered surface where necessary.”¹⁰

Incorporating architectural elements retrieved from old structures into new buildings was quite popular during the Spanish-Pueblo Revival of the 1920s and ’30s, a practice justified in explanation by the argument that the buildings from which they were taken were already torn down, were about to be torn down, or would surely soon fall down of themselves. When this practice involved old doors, as it did in the case of the library door at Las Acequias, it meant that the doorway had to be much lower than usual in modern houses and also that the sill be several inches high, in order to accommodate the much smaller nineteenth century door. This was not always true, as the old entrance doors, found in San Jose, are of a generous size.¹¹

In keeping with both Indian and Spanish tradition, plaster work at Las Acequias was done by local women skilled in the art. Meem told his client that “The fireplaces are being constructed by one of the lady masons of Nambe’ Valley under Carlos’s direction. We are also lining up all the lady plasterers we can get so as to start the base coat.”¹² Most of the fireplaces are designed in the corner beehive style, but the library hearth is placed parallel centering a wall and faced with wood pilasters and mantel in the Territorial manner. The mantel, like the lady mason, is purported to have come from Nambe’ Valley.¹³

Also in classic manner but crafted for the house are cabinet doors fitted with turned wood spindles. Walls are smooth plastered and painted white; corner fireplace openings are edged with narrow bands of ochre. Floors vary from brick on portals and dining room to wide planking in the entry

hall. The study carpet woven by local artisan David Ortega and the living room's pink and white tile are later additions. The first living room floor finish was a mastic specially created by Meem to simulate the clay and animal blood coating used on earthen floors.

Possibly because a separate guest house was part of the plan from the beginning, the main house at Las Acequias was designed with many rooms for entertaining—living room, library, music room (now the “Santero Room”), two dining rooms—and only two bedrooms.¹⁴ A complete service wing is included, necessary for the staff this house requires. It is obvious that no thought of expense either in the building or in future maintenance hindered the free play of the designers' imaginations. “There is no question but that your house is beautiful,” Meem wrote to McCormick in December of 1931. “Carlos Vierra has exacted every bit of his knowledge of this architecture and his sensitivity to it in producing the lovely lines it has. . . .”¹⁵

The architect was generous in his acknowledgement of Vierra's insight and artistry, but there is no question that the lovely adobe at Las Acequias is a “Meem house” and stands as a centerpiece of two eras—the apogee of the Spanish-Pueblo Revival and the golden age of architecture by John Gaw Meem.

Notes

1. Copies of the original grant are to be found in all abstracts for the property, including the abstract prepared for Cyrus McCormick by the Hutchison Abstract Company of Santa Fe and dated October 10, 1929.
2. Letter from John Gaw Meem to Cyrus McCormick, September 10, 1929. Special Collections, Zimmerman Library, University of New Mexico. References to correspondence which follow are all from this source.
3. JGM to CMcC, November 2, 1929.
4. JGM to CMcC, December 10, 1929.
5. Marcel F. Pincetl, Building Superintendent; Schedule E, Page 1 of construction directions. Special Collections, UNM.
6. Ibid.
7. Ibid.
8. Pincetl, undated note.
9. Bainbridge Bunting, *Early Architecture in New Mexico* (Albuquerque: University of New Mexico Press, 1976), p. 72.
10. JGM to CMcC, September 22, 1931.
11. Pincetl, undated note.
12. JGM to CMcC, September 12, 1931.
13. Interview with present owner of property, Louise Trigg.
14. Meem's plan called for a “Master Bedroom” and a “Boudoir.” Later additions have included another bedroom and bath.
15. JGM to CMcC, December 4, 1931. □

Bogus is replacing genuine Santa Fe

By TODD GRANZOW

Mayor Louis Montano's breathtaking proposal to develop the Santa Fe River downtown has focused attention once more on a long-simmering debate about the future of our town. Many people who live here are deeply disturbed that if the wishes of people like Mayor Montano are realized, Santa Fe will soon no longer be Santa Fe.

We are not dealing here with the usual yardsticks cities use to measure viability—the school system, the availability of social services, the excellence of the police force, the employment outlook. These important issues are debates well and often, and on these grounds Lincoln, Neb., won the “Best Place To Live In The Nation” award a few years back—the work of a researcher who must know something about the quality of life I don't.

What has Santa Feans worried these days is the environmental and architectural catastrophe now brewing downtown, a question of where the soul of our city is headed. Mayor Montano's ideas about development represent the desire to “put Santa Fe on the map” for the benefit of everyone but the people of Santa Fe. And he wants to do it by means that will quite certainly guarantee both cartographic and cultural oblivion. The gracious tourist will flee, leaving us with the mess we created in his name.

It's a question of the genuine versus the bogus. Which do we prefer, a genuine park or a bogus hotel project? A genuine drug store or a bogus art gallery? A downtown that serves its citizens, or a five-and-

dime art emporium masquerading as High Culture, built for tourists? Do we even have a choice? At present, the forces of phoniness are out of control.

We've all noticed the smiling entrepreneurs who have snapped up prominent downtown leases by the handful, and who have created an art ghetto in the center of the city. A scant clutch of talented painters and sculptors do not justify this gaudy profusion of cowboy-and-Indian kitsch.

But the question of bogus art pales to insignificance when compared to the question of bogus Southwest architecture. In the last couple years, an army of unskilled designers have obtained variance after variance from blundering city authorities to build and remodel all over town, and the results could hardly be worse.

The most lethal project to date is the new First Interstate Bank building currently nearing completion on Washington Street next to the library. It is a gargantuan, slothful pile that has turned what used to be an inviting, sleepy street, full of character, into that species of non-place only architects trained to design K-Marts can create.

In approving the plans for this project, our city planners proved that they cannot be trusted to safeguard Santa Fe's venerable building traditions.

This structure on Washington Street is not a building in the architectural sense at all. It is an overwhelming utensil of commerce without any features that might ameliorate the drearier connotations of its function. We need banks, but they don't have to oppress an entire

neighborhood (The Bank of Santa Fe, for instance, was able to find a far happier architectural solution to its expansion needs). Presumably, the shops and restaurants were supposed to make us feel better about the new building's ugliness—they don't.

During the construction of the First Interstate Bank, the Historic Styles Committee dickered over such pearls of civic consequence as whether or not a resident of Camino del Monte Sol could build an adobe wall along the road, when the whole street owes its charm to the conspicuous existence of such walls. (In the end, unbelievably, permission for the wall was denied.)

We used to have a peculiar but amiable grocery store on Acequia Madre called Tito's Market. The produce was often tainted, but the proprietor's smile was winning. It seems Tito lost patience with the grief he was getting about the alleged untidiness of his store, and he threw in the towel. Sure enough, as if to fulfill the unlikeliest occasion for a cliché, an art dealer bought the place and remodeled it to look like, wouldn't you know, the very bank in which he planned to deposit his profits. The profits must have proved elusive, because the gallery will soon be gone, and the vault on Acequia Madre will pass to the next owner. It would make an awfully nice drive-up window.

If you want a painful example of what all of this will lead to, multi-story parking garages and all, go up to Boulder, Colo. Here was a historic town that had grown up within special conditions (as did Santa Fe) that made it different from other places.

Within the past six years or so, Boulder's downtown has become a

rinky-dink collection of massive steel and concrete buildings that look very much like our First Interstate Bank—there are an astonishing number of them. Lemonade and ice cream hawkers now promenade down a tarted-up pedestrian mall that resembles an Old West stage set at Disneyland. This mall, of course, replaced the town's old appealing main street. The result? Boulder has become a shiny reproduction of itself, and not a very good one.

For us here in Santa Fe, the "styles" problem gets thornier every year due to a lack of good judgment. While our historic styles statutes should be strengthened, you can't legislate good taste in a building code, or hope that generalized restrictions will force developers to respect a native building tradition they don't understand.

The desire to limit height, while a good idea, is a perfect example of commissioners focusing on the wrong issue. La Fonda hotel is an exemplary building, the very symbol of Santa Fe, which could not be built today because it is higher than the rules permit. Likewise the Taos Pueblo! Both buildings epitomize the style these regulations were written to promote. Let's get it straight: the problem with our latest downtown buildings is not their height but their atrocious, insensitive, un-idiomatic design.

Why well-intentioned citizens waste valuable energy debating tea-time controversies, such as pitched roofs on the East Side, while massive ravages are under way downtown, is a puzzle to me. I live on the East Side, and will be pleased as anyone to see it remain unspoiled. But what good will that be if there is no longer any reason to go downtown except to

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Bogus, continued

cash a check? Once the overreaching forces of the marketplace, teamed up with Mayor Montano, have completed their task of civic lobotomy, we who squawk about pitched roofs will become prisoners in our pristine residential neighborhoods.

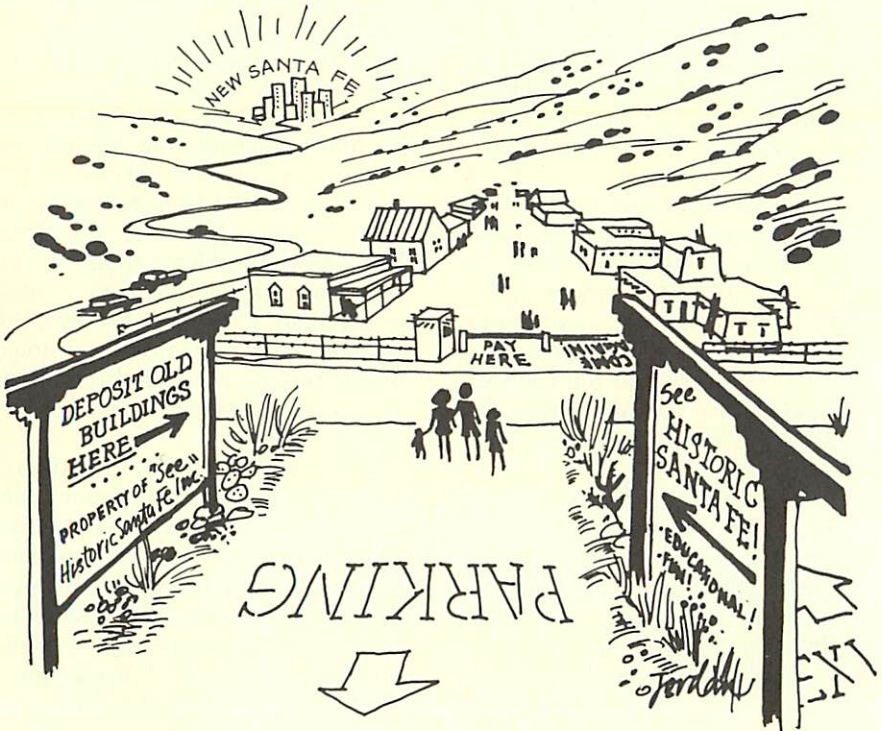
We should be shocked and embarrassed by any proposals that would turn downtown Santa Fe over to the interests of tourism instead of the interests of our citizens. Unfortunately, instead of working together, as they should, these interests are now diametrically opposed.

It's arrogant to say we don't need tourists (whenever we travel we join their maligned numbers ourselves),

but are we to sacrifice everything we have for a brand of economic progress that will only lead to sterility? Tourists come here precisely to get away from the kind of place Mayor Montano wants to turn Santa Fe into.

It's not the local entrepreneur who is to blame for the current mess. He's only doing what comes naturally. He likes to open up new markets (and I don't mean Tito's) the way Daniel Boone opened up the west. He has the right to do that. It's those who are supposed to mind the store of the public welfare, who are supposed to see that the entrepreneur doesn't lay a leaden egg, who are failing us.

Todd Granzow is a free-lance writer working on a novel. □



The above appeared as a community forum in *The New Mexican*, August 15, 1983.

The Historic Santa Fe Foundation Donates to Oral History Project

Last spring, the National Trust for Historic Preservation provided the major funding for an Oral History Project on Upper Canyon Road. The city, as a "flow through" agency, received \$900 from National Trust. Various Santa Fe organizations, including The Historic Santa Fe Foundation, provided matching funds. (The Foundation gave \$300.)

Headed by consultants Michael Belshaw and Corine Sze, the project will utilize volunteers from the Upper Canyon Road area. Focus will be on architecture, especially as the area

shifted from a rural to an urban nature. Interviewees will be tapped for memories of past dwelling patterns, plots and usages of the land.

On a related note, Linda Tigges (administrator of the Oral History project) mentioned the State Historic Preservation Bureau's studies of Upper Canyon Road and Camino Del Monte Sol. These architectural historic surveys are available for \$2.00 each at the City Planning Office.

Christmas Concert at Loretto Chapel

On Saturday, December 17 at 2:00 p.m., Historic Santa Fe Foundation members and their guests are invited to attend a Christmas concert given by Santa Fe Women's Ensemble. As in past years, this event will take place in the Loretto Chapel.

Sakina von Briesen, administrative director, announced that harpist Rosalind Simpson will accompany the Ensemble in Benjamin Britten's "A Ceremony of Carols." (This was the first music the Ensemble performed in the Chapel in 1981.)

"It is an ideal piece for the Chapel," said Simpson, "as those of you who heard us in 1981 will

probably agree, with its chanted processional and ancient feeling that alternates between great tenderness and great excitement. This 20-minute piece will be the second portion of the program, which will begin with shorter Christmas works, both unaccompanied and with harp... followed by a short solo harp section... The concert will be approximately 50 minutes in length, with no intermission."

The Santa Fe Women's Ensemble will also be giving public concerts at the Chapel from December 16-18. Be sure to mark your calendar for this very special event.

Give a Preservationist Christmas



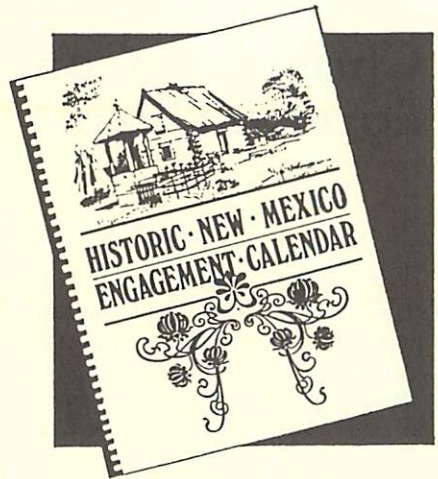
Old Santa Fe Today—Preface by John Gaw Meem. Published for The Historic Santa Fe Foundation by the University of New Mexico Press. Albuquerque, 1982, 108 pages.

This work contains handsome photographs and apt descriptions of more than 50 plaqued historic buildings. Includes a guide map with sequential numbers (for touring) and a Spanish glossary. A must for anyone wishing an introduction to Old Santa Fe. \$9.95 (Members: \$7.50)

Historic New Mexico Engagement Calendar—By Louann Jordan, 1524 Camino Sierra Vista, 1983.

Ms. Jordan combines her talents as graphic designer with a keen interest in historic preservation in this uniquely informative date book. Her pen and ink drawings depict not only many Santa Fe historic sites but a sketch from each county in the state.

Allowing one to start its use at any time, the calendar is printed with only days of the week on each page. The user may fill in months and dates. Holidays are listed at the first of the book for easy recording



throughout the year. \$10.00 (Members \$8.00)

Adobe Bibliography: Restoration of Adobe Houses and Other Structures—Compiled by Thomas J. Caperton. Lists books, articles,

periodicals and pamphlets on restoring old adobes and other structures. \$2.



Note Cards—Sunstone Press. Attractive boxed notecards with pen and ink drawings by Louann Jordan. Fold-over notes depict The Chapel of Our Lady of Light, the Francisca Hinojos House, the Borrego House, the Pinkney R. Tully House and the Donaciano Vigil House. Ten cards with envelopes \$5.00 (Members \$4.00)

The Historical Santa Fe Foundation office is located at El Zagan, 545 Canyon Road. Hours are 8:30 till 3:30 (closed from 12-1) Monday through Friday. Telephone: (505) 983-2567.

A Notice to All Neighborhood Organizations and Individuals Interested in Improving Their Neighborhoods

The Historic Santa Fe Foundation is now receiving *Conserve Neighborhoods*, a newsletter published bimonthly by the National Trust for Historic Preservation. It is full of information on how to improve your neighborhood. All of our Foundation members are welcome to look at these copies in our office at El Zagan, 545 Canyon Road.

THE FOUNDATION OFFICE WOULD APPRECIATE...

being notified of any change of address for our members. All of our mailings go out under a non-profit permit which does not allow for forwarding mail.

membership activities and other announcements, please let us know if you plan on moving so that we can change our records and use your new mailing address.

So please, to be sure you receive our Bulletins, notices, invitations to

Phone: 983-2567

8:30-12:00
1:00-3:30



After arranging the day's activities, Pen La Farge pauses for refreshment.



Bandelier Gardens provides a sylvan retreat for the afternoon tea.

Foundation Open House

The Historic Santa Fe Foundation held an open house this summer. The featured houses were El Zagan on Canyon Road, which is owned by the Foundation, and the Randall Davey House on upper Canyon Road which has recently been acquired by the National Audubon Society.

At El Zagan visitors were treated to a view of the apartments of Sylvia Loomis and Brinton Turkle as well as the Foundation's office. The gardens which have been lovingly cared for by Jean Buchanan were in their full glory. Refreshments, provided by Jay Dillon, were served to visitors in the Bandelier Gardens.

Audubon Society volunteers

opened the Museum for our visitors and the Randall Davey House was open as well. The Open House Committee was headed by Pen LaFarge, assisted by Ellen Hurr and Shirley Ortega. Volunteers helping at both houses were:

Jordie Chilson
Jean Buchanan
Wilbur & Milo Hamilton
Mildred Wagle
Jane Winter
Charlotte White
Shirley Ortega
Star Romer-Jones
Jane Pitcher (contact at RD House)
Ellen Hurr
Jay Dillon

1983 Christmas Lighting Contest

The Historic Santa Fe Foundation is sponsoring the 1983 city-wide 18th Annual Traditional Christmas Lighting Contest. Only traditional lighting, farolitos, and luminarias are allowed. Anyone can enter. Entry blanks must be in the hands of the committee no later than December 21st. Additional blanks are available at the Chamber of Commerce and by calling the Foundation office, 983-2567 weekdays. Contest chairman is Pen LaFarge.

The contest is open to individuals and neighborhood groups of three or more homes within the city limits. Six individual prizes will be awarded in each of two divisions with the dividing line Old Pecos Trail to the Plaza, west on Palace and Johnson

and north on Guadalupe. First prize is \$50, second prize \$35, third prize \$25, honorable mention \$15, and there is a \$15 special honorable mention for smaller homes. There will also be a group prize of \$50 in each division. Compounds particularly lend themselves to group entries. This year in order to encourage businesses to participate, a \$50 city-wide commercial prize will be awarded. All winners will receive certificates.

Beginning at 5 PM on Christmas Eve, three teams of judges will begin their tours. Entrants are reminded to turn off porch lights, spot lights and Christmas tree decorations during the judging hours, or they will be disqualified.

*Seasons
Greetings!*

LIGHTING CONTEST ENTRY FORM:

NAME: _____

ADDRESS: _____

PHONE: _____

MAIL TO: Lighting Contest, P.O. Box 2535, Santa Fe, N.M. 87501
Deadline is December 21