AYER Y HOY en Taos
Yesterday and Today in Taos County and Northern New Mexico

THE ADOBE CHURCHES OF NEW MEXICO
by John L. Kessell    page 4

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A publication of the Taos County Historical Society
EDITOR'S PAGE
by David L. Caffey

T.C.H.S. members lost a good friend on April 11 with the passing of Sam Buchanan, seven-time president of the historical society.

Asked some years ago how he developed such an interest in American history, Sam replied, "Why, I lived it." Indeed he did. As a young man, Sam accompanied his parents to Las Vegas, New Mexico, where Sam's father was a businessman. Sam became a guide and driver with the Fred Harvey "Indian Detours," introducing early day tourists to the land of sun and adobe.

Sam also lived through the latter days of Las Vegas' era as a mercantile and railroad center, and he witnessed a brighter day in rural America through his acquaintance with the sheep ranching Baca family of Rocia. An interest born before Sam ever saw New Mexico came to full force and endured through a half-century association with the Southwest.

As President of the historical society, Sam was responsible for a strong and active program. He is remembered with special fondness for the many enjoyable field trips that he organized and led. Sam also took a strong interest in historic preservation; he served as a board member for the Kit Carson Memorial Foundation, and participated in other projects aimed at marking and preserving historic sites.

Sam was much admired by friends in the Southwest and all around the country. This is evident in the society's having received some fifty memorial gifts in Sam's honor—nearly $2,000. Sam's influence will be with us for a long time, as will the memory of a big-hearted man who loved history and who served his community well.

As a young man, Sam (right) worked as a driver and guide on the Fred Harvey tours. (Photos collection of Mildred Buchanan)

Historic preservation was one of Sam's priorities as President of the historical society. Here he joins with young descendants of the early settlers of Pilar to dedicate a newly placed New Mexico Historical Marker.
With this issue, we make the modest begin-
ing of a project that has been on the
agenda of the Taos County Historical Soci-
ety for several months—the regular publica-
tion of a journal of historical materials
relating to Taos County and vicinity. We
hope to publish on the order of two issues
per year in the beginning. We have pur-
purposedly kept the length and format simple,
in order to achieve the goal of publish-
ing some worthy materials on the area with-
out creating a financial burden on the
organization.

We invite articles of a scholarly nature,
as well as book reviews on recent histori-
cal publications pertinent to the Taos-
northern New Mexico area. We are open to
publishing occasional reminiscences that
are of lasting historical interest. Sub-
misions will be welcomed at AYER Y HOY,
P.O. Box 2419; Taos, New Mexico 87571.

The year just past has seen a flurry of new
interest in the preservation of New Mex-
ico's historic churches, of which Taos
County has a healthy share. This issue is
devoted to the historic churches and cur-
rent efforts to restore and preserve them.
Our featured article is provided by Dr.
John Kessell, whose article is based on a
speech that he made in Santa Fe on Febru-
ary 24, 1985, for a program entitled,
"Rubble or Restoration: The Fate of New
Mexico's Old Churches." To publish a schol-
ar of John's many distinguished achieve-
ments in this inaugural issue is certainly
an honor for us; we hope the honor will
prove to be mutual.

The efforts of Harold Joe Waldrum and the
El Valle Foundation to save the Church of
San Miguel in El Valle from certain demise
are reminiscent of the efforts of other
artists and other villagers to effect a
similar rescue over forty years ago.

The stakes in that earlier episode were
the Chapel of Our Lady of Talpa, or "Duran
Chapel," and its celebrated collection of
saints. Recorded accounts of the affair
tell us that Victor Higgins, Andrew Das-
burg, and Tom Benrimo, and others met to con-
sider possible avenues of constructive
action in 1943, when the structure should
have been repaired with relative ease.
The effort ultimately failed, and nature
reduced the chapel to rubble over the next
forty years. As to why the effort to save
the Duran Chapel was unsuccessful, recol-
lections vary.

Actually, the Duran Chapel was preserved-
sort of. The Taylor Museum of the Colo-
dorado Springs Fine Arts Center, purchaser of
the chapel's precious altars and retablos, built a faithful replica of the interior
of the Duran Chapel in the museum. It re-
 mains as a permanent exhibit today. Taos
residents who visit the Taylor Museum ex-
hibit may react with mixed feelings; it is
good to see that the treasures of the
Duran Chapel have been preserved and
treated with regard for their original use
and environment, but if other places of
historic interest can be preserved where
they stand in Taos County, that will be
even better.
FOR NEARLY FOUR HUNDRED YEARS, for fear
and love of God, Hispanic Roman Catholics
have built churches in remote New Mexico.
In the Tewa Pueblo he called San Juan
Bautista, on the feast of the Nativity of
the Blessed Virgin, September 8, 1598, don
Juan de Onate and the first colonists—
the Montoya, Luján, Baca, Ortega, and
Martinez--joined in the solemn and festive
dedication of a Christian church.

But Onate, the miner, could not make his
colony pay. So he resigned. Some said
abandon the place. Not the Franciscans,
who did not scruple to exaggerate in order
to catch the conscience of the king. How,
they implored, can we turn back on seven
thousand new Christians? And so
Onate's proprietary colony in 1609 became
a royal colony, a government-subsidized
Franciscan ministry to the Pueblo Indians.

Between 1609 and 1680, the missionary's
era, the bill for maintaining the kingdom
and provinces of New Mexico rose to near-
ly 2,000,000 pesos. In return, Spain ex-
tracted no earthly treasure. During this
span, some 250 friars saw service here.
The churches they and the Pueblo Indians
raised up, of field stone and mud or of
adobe blocks, reflected the sixteenth-cent-
tury fortress-churches of New Spain, but
here they were simpler, less monumental,
more earthy.

At the height of their apostolate, about
1660, the friars preached from forty-five
or fifty pulpits. New Mexico was a Fran-
ciscan monopoly. But because the colony
boasted no outstanding exploitable re-
source, jealous royal governors and jeal-
osus friars fell to fighting an obscene,
on-again-off-again civil war over the al-
legiance, labor, and land of the Pueblo
Indians. The Pueblo Revolt of 1680 put a
stunning end to that. The churches stood
gutted.

When other Spaniards came back in the
1690s, led by Diego de Vargas, they foun-
ded a different, more secular colony. The
friars resumed their preaching, but a
greater share of government subsidies now
went to maintain the military. Steadily
rising, the Hispanic population for the
first time surpassed that of the Pueblo
Indians and kept on moving up, especially
after the Comanche peace of 1786.
Churches proliferated, less skillfully
constructed than in the 17th century, but
all of them, in pueblo, Spanish town, or
mountain village, on essentially the same
simple plan.

Outsiders derided and despised these
frontier churches. Orthodox churchmen
with gaze set on soaring cathedrals—pre-
lates like fray Francisco Atanasio Domí-
guez and Bishop Jean Baptiste Lamy—found
them lowly and likened them to dungeons,
warehouses, wine cellars, and even seem-
ingly without reflection—to the stable
of Bethlehem.

Subject of periodic faltering efforts to
preserve it, the Duran Chapel in Salpa
finally returned to the earth. Its saints
were purchased by the Taylor Museum of
Colorado Springs.

The brief, neglectful time of Mexican
rule, 1821 to 1846, saw the colony eco-
nomically reoriented, from Mexico to Mis-
souri. The Franciscans were dying, and
not enough young New Mexicans like Antonio
Jose Martinez chose the priesthood. So
the people turned for worship and for
Catholic social services to their own com-
unity brotherhoods. They continued, with
sacrifice and humor and devotion, repair-
ing and building churches. Some among
them painted or carved images of saints,
grotesque and primitive by urban stan-
dards. White Anglo-Saxon Protestants were
offended. "I should remark, perhaps,"
offered trader Josiah Gregg, that though
all Southern Mexico is celebrated for the
magnificence and wealth of its churches,
New Mexico deserves equal fame for povery-
stricken and shabby-looking houses of
worship."

The advent of the U.S. Army and new
markets, combined with the lessening of
Indian-non-Indian conflict, produced in the
1860s the greatest territorial expan-
yon of Hispanic settlers: north into
the San Luis Valley and San Juan Basin,
esto into the Llano Estacado, and west
into the drainage of the Little Colorado.
Now, of course, there were competing sects
and ideals. Moreover, immigrant technol-
ogy, unfamiliar building materials, and
a cadre of French priests imported by the
progressive Bishop Lamy threatened to re-
model beyond recall the architectural
tradition implanted by Onate in 1598.
Pitched roofs of corrugated iron, pretty
louvered steeples, saccharine plaster
saints: proper artifacts for proper wor-
ship, the newcomers said.

Then, about 1880, something happened.
Some of the immigrants, romantics, cul-
tural enthusiasts, and artists, began to
see New Mexico’s alleged liabilities—her
vast and jagged scenery, her isolation,
and her colorful native peoples as assets.
Inn keepers caught on. And the railroad.
Easterners, escaping the droning and hiss-
ing of the industrial revolution, would
pay good money to visit a strange corner
of our country. Here was a reason to keep
it strange. Charles Fletcher Lummis sup-
plied the formula: "sun, silence, and
adobe," and historic preservation was
born.
Since then, publicized threats to adobe churches have fueled the preservation engine, which as a result has run, from the 1880s to the 1890s, by fits and starts. In 1883, the Christian Brothers threatened to level dilapidated San Miguel. No, challenged the Santa Fe New Mexican Review, proclaiming the run-down structure "An Historical Feature Which Santa Fe Cannot Afford to Lose." 3 It worked. Donations came in and San Miguel was saved. Other churches, however, were doing what unattended adobe structures always do—falling down: at Jemez, Tesque, San Ildefonso, Nambe, Santa Clara, Pojoaque. Deplored "the rapid destruction of these monuments to missionary zeal," L. Bradford Prince in 1915 charted the Society for the Preservation of Spanish Antiquities in New Mexico. 4 But World War I intervened.

In the twenties it was the Committee for the Preservation and Restoration of the New Mexican Mission Churches, with philanthropists in Denver and the indefatigable John Gaw Meem in the field. But for their work, we might also have lost the churches of Laguna, Zia, Acoma, Santa Ana, the Santuario at El Potrero, and Las Trampas. Again in the sixties the classic structure at Las Trampas was threatened. This time it took the intervention of the Secretary of the Interior and a brandishing of federal highway funds to avert the near collision of New Mexico 76 and the church.

Paralleling the preservation effort, and all too often recording its lapses, painters and photographers have given us their images of these churches. Captain John Gregory Bourke, antiquarian and ethnologist, in 1881 made watercolor sketches of the pueblo churches which compare neatly with photographs taken the same year by William Henry Jackson, Ben Wittick, and others. To Carlos Vierra in the 1920s, aesthetic value was the thing. In his paintings he sought to capture "a free-hand architecture" in which he saw "the lively quality of a sculptor's work." 5

Draftsmen, too, and scholars did their part. Meem and the Historic American Buildings Survey in 1934 made the first measured architectural drawings of New Mexico's traditional mission and village churches. George Kubler further dignified these mud structures by putting them solidly in the greater context of Western Civilization with his book, The Religious Architecture of New Mexico. 6

Still, of the thirty-two colonial churches and chapels inventoried by the scrupulous Father Domínguez in 1776, only twelve survive in 1965.

This year, if help does not come, the adobe church of San Miguel at El Valle, in the mountains near Trampas, will probably collapse. If so, we will lose another reminder of that cultural heritage transplanted at San Juan Bautista by the Montoya, Luján, Baca, Ortiga, and Martínez, nurtured in remote New Mexico for nearly four hundred years.

NOTES


5. Vierra quoted in Kessell, Missions, p. 22.

This informal survey of collected notes on Taos County churches includes churches for which old and interesting structures remain. While not included here, some churches whose buildings are of recent origin certainly have been important institutions historically. —ed.

CAPILLA DE LA SANTA CRUZ - OJO CALIENTE

Still standing is the church described by Zebulon Pike in 1807, said to have been completed in 1811. A new church has been built, and the old church has been abandoned. A 1957 attempt to raise funds for restoration failed, so the building has been allowed to stand until such time as it may be claimed by natural deterioration. (Bullock, Mountain Villages, 1973)

CHRISTIAN BROTHERS CHAPEL - TAOS

The Christian Brothers came to Taos in the 1860s and operated a school for a time. The school's chapel provided one of Taos' early places of worship. The property later was sold to Taos artist Joseph Sharp, and served as his home and studio. (Valdes, "A History of Our Lady of Guadalupe Parish," 1962)

FIRST PRESBYTERIAN CHURCH - TAOS

The work of the Presbyterian Church in Taos dates from 1874. Remaining on property now owned by the Taos Municipal Schools is an early Presbyterian Church building. It is believed to have been built soon after the land on La Loma was acquired in 1882. (Martinez, Transition, 1974)

SPANISH METHODIST CHURCH - TAOS

Another early Protestant church to enter the area was the Methodist Church. Pioneer preacher Thomas Harwood organized a Spanish speaking Methodist Church in Taos in 1889. The church operated until 1924. Its building can still be seen from Queen Street. (Church files, United Methodist Church of Taos)

SISTERS OF LORETO SCHOOL AND CONVENT

The Sisters of Loretto came to Taos in 1863. A convent was completed in 1884, and the school was opened soon after. The convent has been remodeled at least twice, and remains in use for other purposes. (Sr. Mary Melissa, "History of the Sisters of Loretto at the Foot of the Cross," 1962)

CAPILLA DE SAN ANTONIO - LA LOMA

Built in the 1850s or 1860s, the chapel retains much of its early form. A pitched roof was added in 1858 for protection from the elements. (Valdes, 1962)

SAN Geronimo Mission - Taos Pueblo

Soldiers laid siege to the old church while putting down the Taos Revolt in 1847. Ruins of the old church remain. The present San Geronimo Church was built soon after the revolt. (Prince, Spanish Mission Churches of New Mexico, 1915)

CHURCH OF ST. FRANCIS - RANCHOS DE TAOS

Dates of construction remain a mystery. Estimates range from 1710 (Valdes, 1962) to 1772 (Prince, 1915) to 1810, 1813, or 1818 (mentioned in Pogzeba, Ranchos de Taos, 1981). In 1979 hard plaster was removed, damaged walls and buttresses were rebuilt, and the church was re-finished with natural mud plaster. The effort is one of the great success stories in historic preservation.

CHURCH OF SAN JOSE - LAS TRAMPAS

The church is believed to have been built between 1760 (when church permission for construction was granted) and 1776 (when Fray Dominguez reported it nearly completed). The church was of special interest to preservationist and architect John Gaw Meem, who helped secure recognition of the church as a National Historic Landmark, thus saving the structure from encroachment by planned highway construction. (Bullock, 1973)

CHURCH OF SAN LORENZO - PICURIS PUEBLO

The present church is believed to date from the 1770s. Excavations directed by Dr. Herbert Dick in the 1960s revealed the presence of two earlier churches at Picuris. In 1965 an interior wall fell due to water damage, and the people of Picuris began efforts to repair the church.

DESCANSO - PEMAS NEGRAS CEMETARY

The descanso is not a chapel for worship, but a shelter for coffin and mourners in a cemetery that has no chapel nearby. Such structures are not common in New Mexico. An ornate frieze decorating the front of the shelter was replaced about 1955. (Bunting, Of Earth and Timbers Made, 1974)

CHURCH OF N.S. DE SAN JUAN - TALPA

The chapel was built in 1828, at the expense of a wealthy citizen, Bernardo Duran. (Wroth, The Chapel of Our Lady of Talpa, 1979)

CAPILLA DE LA ASUNCION - PLACITAS
CAPILLA DE SANTA BARBARA - RODARTE

These two small, rural churches share interesting features. Both have rounded apses, rather than the more conventional polygonal shape, and both have bells that appear quite old. Buttresses protruding from the front of the Placitas church appear to brace the building against a possible slide downslope. (Bunting, 1974)

IGLESIA DE N.S. DE LOS DOLORES - ARROYO HONDO

The church is believed to date from approximately 1833. It was remodeled extensively in 1815 or 1816, when massive buttresses and an espadaña were removed, and a pitched roof, belfry, and school bell were added. (Shalkop, Arroyo Hondo, 1969)
MAURICE STERNE WROTE HIS WIFE from New Mexico in 1917 suggesting that she come West to "Save the Indians, their art--culture--reveal it to the world!" Not only did she come to New Mexico, but she also divorced Sterne and married an Indian, becoming known thereafter as Mabel Dodge Luhan. Mabel stands out as the most remarkable personality of the Taos art community and as one of the most fascinating women of her time. Slighted or ignored by most writers on American art and literature, Mabel's life and importance has finally been put into perspective by Lois Palken Rudnick, and associate professor of English at the University of Massachusetts.

According to Ms. Rudnick, Mabel's lifelong effort at promoting Taos was part of an almost messianic vision to bring about the rebirth of Western Civilization by publicizing the pure spirituality of the Indians. To convey this message of hope to the White world, she sought to enlist the aid of major literary figures, the two most important of whom were D.H. Lawrence and Robinson Jeffers. The entire biography is written from a literary interpretation, with greatest consideration given to the writers in Mabel's life, including their influence on her, and her influence on them. Mabel was a manipulator of people, using them crassly for entertainment or for promoting important causes, such as Indian rights.

Mabel was instrumental in opposing the notorious Buresum bill and other congressional measures in the 1920s which would have deprived the Pueblo Indians of much land and suppressed their religion even more harshly than was already the case. However, she ultimately failed to convince White society of the truths which she believed Native Americans could teach. The reason for this failure was that the writers she attracted, as well as herself, were highly individualistic and, therefore, not receptive to an Indian spirituality based on communality.

Through these subjects Ms. Rudnick admirably succeeds in defining Mabel's place in American history. The only disappointment is that so little is said about Mabel's relationship with the community of Taos in general and the art colony in particular. There is no discussion of her close personal friendships with such artists as Victor Higgins and Ralph Meyers. This might be because part of Mabel's personal papers are still restricted from use. Thus much remains to be written about her.

Nonetheless, this very readable biography is a work of exceptional merit and the most scholarly work to have appeared on a Taos subject.

David L. Witt
Taos
Yet one can read between the lines of even this book: Kit Carson was not a leader, and he found himself "kicked upstairs" and in a position of increased responsibility ill-fitted to his own temperament. He was making do, in the latter stages of his career, in a changing world that had left him behind. It is clear that Kit was happiest on his own in the mountains. He was effective as a scout in association with a small band of self-reliant men. He was, above all else, a loner.

I think Kit started his life in the best of times for him, but the world changed and he went from a mountain man to a scout to a military Indian fighter to an Indian agent. It was all downhill from the first career change. Yet Kit did adapt as best he could, and that is what makes him a hero in my book.


STANLEY FRANCIS LOUIS CROCCHIOLA first came to New Mexico in 1940. He was then a young priest, forced by respiratory troubles to give up an academic career and flee his native New York City for the arid Southwest. His unlikely ascent to the status of legend has to be one of the most unusual episodes of New Mexico's literary history. Mary Jo Walker, Special Collections Librarian at Eastern New Mexico University, tells it here.

Father's Stanley's first appointment in New Mexico was as assistant pastor at Our Lady of Guadalupe parish in Taos. It was here that the man fascinated with a West that soared skyward in great peaks and ranges, that lay stretched to the horizon in forbidding desert lands, that still teemed with first-hand tales of western gunmen, outlaws, Indian wars, forts and soldiers. The priest began to write of his discoveries in the New Mexico Catholic Register, and later in over two hundred books and pamphlets that he self-published.

"Naturally," Father Stanley recalled, "when you've seen the mountains of Taos, you don't give up so easily." What he accomplished didn't come easy, and he didn't give up, despite the discouragement of financial difficulties, time constraints imposed by the demands of his church responsibilities, and slight or unfavorable treatment of his works in the established circles of trained historians. As a simplification for his readers, and possibly in order to keep his life as a chronicler of saga western characters separate from that as a priest, he took the nom de plume, F. Stanley.
BENT'S OLD FORT: CITADEL ON THE SANTA FE TRAIL
by Ernest Lyckman

THE BENT BROTHERS, founders of Bent's Old Fort, came to the Southwest as trappers, traders, and merchants in the 1820's. In 1831 they formed a partnership with Ceran St. Vrain and began building their fort and trading post on the Arkansas River in unorganized United States territory. Just across the river was the Mexican territory of New Mexico, and our present Taos County.

Charles Bent, New Mexico's first governor under United States jurisdiction (killed in the Taos Revolt of 1847) was the senior partner in the firm and handled most of the business operations between St. Louis and Santa Fe. William Bent, a younger brother, managed the fort and dealt with the trappers, traders, and Indians. He was especially successful in promoting ties and maintaining peace among the Indians. Ceran St. Vrain was active in trade operations and mercantile outlets and managed stores in Santa Fe and Taos. He died in Mora, New Mexico, in 1870.

Many thousands of persons, including a great many historic figures, were significantly involved in the operation of Bent's Fort, an "adobe castle" which remained in operation from 1833 until abandoned in 1849. The National Park Service, with the help of many interested historians, has done a remarkable job in the restoration of this fine old stronghold of enterprise in the Southwest. Herbert W. Dick, Taos archeologist formerly associated with Trinidad Junior College and Adams State College, is among those whose efforts to rebuild Bent's Old Fort have made it possible for us today to enjoy this part of our most interesting Southwest history.

Ernest Lyckman, Vice President of the Taos County Historical Society, is organizing a field trip to Bent's Old Fort, tentatively scheduled for October 4-6, 1986.
PHILMONT-CIMARRON FIELD TRIP JULY 20

T.C.HS. Treasurer John Crowl has organized a field trip to the Philmont-Cimarron area, sixty miles north of Taos, for Saturday, July 20. We will meet at the Kit Carson State Park parking lot at 8:30 a.m., and rides will be available for any who need transportation.

First stop on the itinerary is a 10:30 tour of Waite Phillips' Villa Philmonte, the opulent mansion that the Oklahoma oil man built as his ranch home, prior to deeding the property to the Boy Scouts. We will have lunch in the Philmont Scout Ranch Dining Hall at a cost of approximately $4.00 per person. The days program will include tours of the Scout facilities, where some 15,000 Scouts and leaders come for a western camping adventure each summer, and of the Philmont museum and Kit Carson's home on the Rar-ado.

Other possible stops for those with the energy to do it all include the Old Mill Museum in Cimarron, located in Lucien Maxwell's old gristmill, and the St. James Hotel.

We plan to be back in Taos by 6:00 p.m.

BUCHANAN HONORED BY MANY

The Taos County Historical Society received some $2,000 in memorial gifts honoring former T.C.H.S. President Sam Buchanan. Memorial gifts were received from:

M/M Bob Brooks Helen Blumenschein
Barbara Machcinski Stuart Jones
M/M Doel Reed Mary Valentine
M/M John Brenner Margaret Iams
Katherine Iams Saul Harberg
M/M W.M. Brown, Jr. J.H. Wamsley
M/M A.W. Lehman M/M C.R. Sacrisson
Mrs. Frank Kemptor Edwin Bleyer
M/M James B. Griffin M/M J.T. Sandberg
Genevieve Janssen M/M John Stoll
M/M Robert Larrabee M/M Hugh R. Horne
Robbin Stebbins/Christy Ott I.S. Wilbur
M/M Tom C. Ludy Dorothy Lichtfield
M/M Howard Oakes Esther Prenger
James V. Sallemi M/M Ernest Lyckman
Dr. and Mrs. George Marts Opal Doubleday
M/M Bryce Binning Robbie Scott
Corina Santistevan M/M Tom Tarleton
M/M Polito Valerio M/M Robert Simmen
M/M E.J. Grovier M/M Furbur Haight
M/M John Suttles Martha B. King
George W. Veitch Rena M. Jeffries
Peter Miscinski Robert L. McKnight
Mrs. Hilman K. Allen M/M Joseph R. Thomas
Mrs. Felix McWhirter M/M Raymond Koss
M/M Jack Brandenburg M/M Robert Daigh
Frankie and Selah Chamberlain Lions Club
M/M David Baerreis

41 RIDE THE CHILI LINE

Forty-one persons attended the Chili Line Field Trip organized by John Comstock and Diana Baker. Saturday, June 15, turned out to be an ideal day for stalking the points of interest on the now extinct Santa Fe branch of the Denver and Rio Grande Western.

Field trip participants saw the site of John Dunn's one-time bridge and hotel, traces of the stop at Servilleta, the old Barranca stop, and points south all the way to Otowi Bridge. A highlight of the trip was dinner at Embudo Station. Many of the old facilities remain at Embudo, and new owners Preston and Sandy Cox have ambitious plans for restoring them.

It was evident that Comstock and Baker had invested a wealth of research and planning in the trip, a fact much appreciated by participants. The same organizing team now plans to set up a group ride on the Cumbres and Toltec for this Fall.

HISTORIC PRESERVATION EFFORT UNDERWAY

In our January business meeting, we adopted as one of our projects for the year at least a token effort in stimulating the preservation of important landmarks in Taos County. The group allocated $250.00 from T.C.H.S. funds and anticipated perhaps an additional $250.00 from private gifts, making a small fund for grants to worthy projects.

As a result of David Baerreis' leadership as Chairman of the Historic Preservation Committee, Mildred Buchanan's thoughtfulness in designating the fund as the preferred beneficiary of memorials for Sam, and the obvious admiration for Sam expressed in a great number of gifts to the fund, the fund grew to some $2,285.

The Historic Preservation Committee of Baerreis, Mildred Buchanan, and Herbert Dick met on Monday, June 10, and made its first grant of $750.00 to assist the residents of Picuris Pueblo in their effort to repair the badly damaged Church of San Lorenzo. A check was presented to Governor Gerald Naylor on June 22.

The committee plans to make at least one more grant this year. Several other projects are under study, and additional suggestions may be passed along to David Baerreis.

PHOTO HISTORY TAKING SHAPE

T.C.H.S. member John Sherman has been putting the finishing touches on a book-length photographic history of Taos. He has made use of photo collections owned by the Taos County Historical Society, the Kit Carson Memorial Foundation, the Harwood Foundation, and numerous private collectors. Publisher William Gannon of Santa Fe expects to have the book available sometime next spring.
Two historic church preservation efforts have been much in the news over the past several months.

Work is now underway to effect repairs on the Church of San Lorenzo at Picuris Pueblo. The people of Picuris are providing all of the labor themselves, and Governor Gerald Nair, an artist, is personally performing restoration work on the church's fine altar screen. A strong community effort is evident in recent fundraising efforts, such as the tri-cultural arts and crafts fair held at Picuris on June 29-30. T.C.H.S has supported this effort with a grant of $750.00 to help purchase materials for the restoration effort.

The proposed restoration of the Church of San Miguel in El Valle remains in limbo. Differences of opinion in the El Valle community prevented the early formation of a consensus on the desirability of the project. The El Valle Foundation, formed for the immediate purpose of facilitating the restoration of San Miguel, has affirmed that it will continue with its general goal of preserving historic churches in northern New Mexico regardless the ultimate decision on San Miguel.

Two other Taos County groups are investigating the possibility of receiving assistance in repairing properties they believe to be historically significant. They are groups associated with the Glen Woody Bridge below Pilar, and Anglada's Building in Canon.

The Glen Woody Bridge is believed to have been built in the 1930s by the original Dr. Ashley Pond, who owned land in the area at the time. The possible historical significance of Anglada's Building is being investigated by a group that hopes to make repairs and open the building for community performances.

Pigeon's Ranch Park Considered

The New Mexico Cultural Properties Review Committee will give consideration this summer to a possible recommendation that Pigeon's Ranch become New Mexico's fifth state monument.

Pigeon's Ranch, near Glorieta, was the site of a major Civil War battle that determined the course of the war in New Mexico. Only one adobe building remains from the former stagecoach stop and ranch.

A study indicates that the property could be improved for public use at a cost of $106,000, and that it could be maintained as a state monument for $25,000 per year.

The site has been the subject of increased attention the past two years, as Civil War buffs have staged re-enactments of the March, 1862 Battle of Glorieta.

Resources for Local History

First in a Series: The Harwood Foundation

Over the next several issues we will attempt to enumerate specific resources available in Taos and elsewhere for persons engaged in historical research on the Taos area. Resources available at the Harwood Foundation include:

Padre Martinez Southwest Collection - This special closed-shelf collection includes many scarce and out of print items of Southwest history and literature, with special emphasis on published materials on Taos. The materials are available for use in the library. The Harwood also has a large circulating Southwest collection.

Harwood Oral History Project - Most of the holdings in oral history stem from a single major project carried out in the early 1980s. The subject is "The Coming of Electricity to Taos County." Included are many interviews with Taos old-timers. The interviews are indexed, and circulating copies are available on tape cassette.

Vertical File - The Harwood Library maintains files of ephemeral materials that pertain to various topics of local interest -- such as environmental concerns and major historic features. Included, for example, are anniversary publications of the Guadalupe parish, and special publications of Wollycorp, as well as other pamphlets and clippings.

Archive on Taos Artists - The Harwood Museum archives provide material on the Taos art colony and individual artists. Each artist entered in the archive is on a master index. A complete file on an artist would include (1) mention of books in the Art special collection, (2) material from TAA dead files maintained in the archive, (3) miscellaneous documents collected in the archive, (4) a photo of the artist, and (5) mention of any painting by the artist in the Harwood collection.

Burt Harwood Photo Archive - Burt Harwood took some 1,000 photos of Indian pueblos and Hispanic villages. These photographs have been indexed, and can be made available for purposes of research and illustration.

Taos Art Photo Archive - This collection includes several thousand photos of artists, art show openings, and related subjects. The collection spans all eras of the art colony. These photos have been indexed, and are available for purposes of research and illustration.

Index to Art-related News Articles - This index, compiled at the Harwood, leads the researcher to art-related articles appearing in the various Taos newspapers available in the Harwood files.