United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter *N/A* for *not applicable.* For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. **Name of Property**
   Historic name: El Rancho de las Golondrinas
   Other names/site number: El Rancho de las Golondrinas Living History Museum
   Name of related multiple property listing: N/A
   (Enter "N/A" if property is not part of a multiple property listing)

2. **Location**
   Street & number: 334 Los Pinos Road
   City or town: Santa Fe  State: NM  County: Santa Fe  ZIP: 87507
   Not For Publication:  Vicinity: 

3. **State/Federal Agency Certification**
   As the designated authority under the National Historic Preservation Act, as amended,
   I hereby certify that this _X_ nomination _X_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
   In my opinion, the property _X_ meets _X_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
   _X_ national  _X_ statewide  _X_ local
   Applicable National Register Criteria:
   _X_ A  _X_ B  _X_ C  _D_

   [Signature]
   State Historic Preservation Officer
   Signature of certifying official/Title: Date 10/14/2022
   State or Federal agency/bureau or Tribal Government

   In my opinion, the property _X_ meets _X_ does not meet the National Register criteria.

   [Signature]
   Signature of commenting official: Date
   Title: State or Federal agency/bureau or Tribal Government
4. National Park Service Certification

I hereby certify that this property is:

____ entered in the National Register
____ determined eligible for the National Register
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain:) _____________________

Signature of the Keeper _____________________ Date of Action ____________

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:   X

Public – Local
Public – State
Public – Federal

Category of Property

(Check only one box.)

Building(s)
District   X
Site
Structure
Object
## Number of Resources within Property

(Do not include previously listed resources in the count)

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<th>Contributing</th>
<th>Noncontributing</th>
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Total: **46**

Number of contributing resources previously listed in the National Register: **2**

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### 6. Function or Use

**Historic Functions**

(Enter categories from instructions.)

**Domestic:**  single dwelling; multiple dwelling; secondary structure

**Recreation/Culture:**  museum; outdoor recreation

**Agriculture:**  processing; storage; agricultural field; animal facility; agricultural outbuilding; irrigation facility

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### Current Functions

(Enter categories from instructions.)

**RECREATION/CULTURE:**  museum; outdoor recreation

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7. Description

Architectural Classification
(Enter categories from instructions.)
Other: Living history museum

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Stone, Brick, Adobe, Wood, Metal

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

El Rancho de las Golondrinas is a roughly 230-acre living history museum located fifteen miles southwest of Santa Fe, New Mexico. The museum is dedicated to interpreting early Hispano life in northern New Mexico through historic and reconstructed complexes of buildings and landscapes. The museum created three groupings of buildings that interpret specific periods in New Mexico history. These homesteads represent building forms and construction methods prevalent in 18th- and 19th-century New Mexico, including a torreón (defensive tower), placita (enclosed courtyard) houses, chapels, mills, commercial-and trade buildings, and farm buildings, each built of adobe, log, or frame construction. Some buildings, including mills, were historically not associated with groupings but were sited individually in the landscape. The museum includes a mix of buildings: some were extant when the museum was created; some were moved to the museum from elsewhere in the state; and some were completely or partially reconstructed at the museum. The interpretive program also includes roads and pedestrian paths, agricultural fields, orchards, pastures, and ponds. The location of many buildings and structures is determined by the property’s diverse topography that includes rolling, semi-arid hills studded with juniper and cholla; rocky ridges that present sandstone, limestone, quartzite, basalt, and granite, and flat, cultivated fields, springs, wetlands, and La Cienega Creek.
El Rancho de las Golondrinas is a large, living-history museum situated in the upper section of La Cienega Valley of the Southern Basin and Range Province. The Sangre de Cristo Mountains fall within the north and northeast viewshed of El Rancho del las Golondrinas. The Arroyo de los Chamisos carries water from these mountains to feed Cienega Creek which runs southwest through the property. Caja del Rio Mesa, a plateau with volcanic cones and vents, is located to the west of the museum. A ridgeline is visible to the south and acts as a visual buffer. Interstate-25 is located to the southeast.

The museum is roughly oriented east to west, with most resources located in the west half of the complex. The landscape of the district varies between semi-arid highlands and ridges to the lowlands and riparian habitats surrounding the National Register-listed acequia and Cienega Creek, which roughly parallel each other as they run southwesterly through the property. As factors such as elevation and water sources historically determined the locations of dwellings, agricultural pursuits, and other human activity, so have these characteristics played a role in the thematic and spatial organization of museum buildings and structures. With some exception, dwellings, chapels, and accompanying outbuildings and structures are located on high ground; agricultural fields are in the lowlands adjacent to the acequia and Cienega Creek; and mill buildings are sited near waterways. The varying elevations, creek, acequia, and their respective elements, such as the cottonwood trees that grow along the waterways, are stark visual markers that speak to the diversity of the nominated district’s landscape; determine the concentration of the district’s contributing sources and thus the visitor circulation pattern; and roughly define on the landscape the thematic groupings of resources.

The museum is entered from Los Pinos Road located to the northwest. This area, which is outside the National Register boundary, includes the nonhistoric visitor services plaza, administrative buildings, and parking lots. A wide gravel and dirt area runs horizontally and just south of the administrative and visitor services buildings. This area functions as an informal corridor for service vehicles and pedestrian museum guests who, by design of the museum’s overarching circulation pattern, begin and end their visit in and around this space. Visually, the space is effective at separating the modern buildings to the north from the historic buildings that compose the living history museum to the south and west.

Golondrinas and Baca Placitas north of Acequia

The northern section of the museum features a concentration of buildings that interpret architecture and life during the period of Spanish occupation in the 17th and 18th centuries, the period of Mexican rule from 1821 to 1845, and several buildings represent the Territorial period from roughly 1850 to 1912. Some of the historic buildings were extant before the establishment of the museum. This area is roughly bound to the south by the lowlands surrounding the acequia that runs southwesterly through the property. The northern section is one of the primary areas where the museum interprets Hispano life. Here, a cluster of buildings including the Pino House, the Chapel and Founders Room, and the Manuel Baca and Delgado House, were partially extant

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before the creation of the museum and were likely sited in this area because of the higher
elevation and perspective it provided. This concept of building on high ground is reinforced by
the 1967 construction of the Golondrinas Placita, an example of an 18th-century Spanish period
home. It is connected to the south elevation of the Chapel and Founders Room and includes a
two-story watch tower in the south wall that overlooks the lowlands surrounding the acequia and
Cienega Creek. The Manuel Baca and Delgado House adjacent to the Baca Placita, is a
reconstructed 19th-century Spanish homestead with separate buildings and workspaces loosely
surrounding a placita. This area conveys to museum visitors the 18th- to 19th-century
architectural progression of Spanish homes, a progression that culminates with the early 20th-
century Pino House.

East of the placita houses is a flat, grassy open area. In the past, the museum has enclosed a small
part of this space for interpretation as a threshing floor. Nearby is the sorghum mill and the hide
tanning area.

The site includes an 18th-century torreon located approximately 250 yards southwest of the
placitas area. In c.2010, a reconstructed torreon site was built atop the original site for improved
interpretation. A pedestrian path leads from the area of the south of the Pino House to the site.
Two long, narrow ponds flank the path and support a riparian habitat with cottonwood, willow,
cattail, and forbs. Proceeding away from the ponds, the landscape is semi-arid and rolling, with
juniper, cholla, snakeweed, and grasses. The pedestrian path continues to the archaeological site
and the reconstructed foundation located on a small knoll. This semi-arid landscape creates the
northwestern boundary of the district, and the rolling shapes of the landform act as somewhat of
a visual buffer from Los Pinos Road located near the western boundary.

Sierra Village and the Lowlands south of the Acequia

This southern section of the museum interprets the Territorial period through architecture and
demonstrations of lifeways. The acequia runs northeast to southwest through the museum,
roughly parallel to Cienega Creek. The pedestrian paths that descend to or ascend from the lower
elevation of the waterways are partially enclosed by wood post-and-rail fencing. Wooden
footbridges carry pedestrian paths across the acequia and creek where necessary. Individual
buildings and structures along the banks of the acequia rely on water for power or for processing.
These include the wheelwright shop, carpenter shop, the Talpa Mill, blacksmith shop,
Golondrinas Mill, and the Barela Mill from Truchas, New Mexico. Mature cottonwood trees
shade portions of the acequia and La Cienega Creek, creating a riparian canopy. The land
between the acequia and Cienega Creek is low, flat, crescent-shaped area used as is used as
demonstration and field and agricultural fields. The pedestrian paths and roads in this section
generally parallel the acequia, creek, and fields.

Sierra Village is a Territorial-period homestead located in the lowland south of Cienega Creek,
bordered on the west and south by rolling, semi-arid hills dotted with juniper, and on the
northeast by a small orchard and irrigation ditch. The buildings represent life in the high Sierras
of Northern New Mexico and illustrate the progression of increasingly sophisticated construction
methods and design in this region throughout the 19th century. The major buildings that comprise the village, including the Simple Home, Grandmother’s House, Mora House, and animal corrals, are roughly oriented towards a common center space. A pedestrian path loops around the common space, enclosing two grassy areas where various herbs and flowers are planted for demonstration. The village storage building and root cellar are located just south of the collection of dwellings. To the west, on a hill overlooking Sierra Village is the Saint Isidore Chapel. The elevation on which the Chapel is sited provides a panoramic view of the museum property to the north and east; the Sangre de Cristo Mountain range is visible in the distant north; and Cerro Segura is visible in the distant west. There is mostly no development in this area. The rolling hills comprise a large portion of the district’s southwestern border, which provides a visual buffer from development and traffic along Camino San José and Interstate-25 corridors, which are located to the south.

Morada Hill

Morada Hill is located east of Cienega Creek on an elevated landform on which the Penitente Meeting House of our Lady Peace is sited. The building faces west toward Cienega Creek and overlooks an agricultural field in the creek’s lowland. The hill is semi-arid with sparse vegetation, like the other highlands within the nominated district’s boundaries. At the southern foot of Morada Hill is the Big Mill from Sapelló, a three-story mill reconstructed here in 1972. Water brought in from springs in the hills by aqueducts and wood flumes turns the wheel, then flows into a small acequia that runs northwestward to connect to Cienega Creek. The mill and its setting are one of the scenes associated with the museum. A small pond with a flagstone memorial wall to Leonora Curtin is located east of the mill and flumes. Cottonwood trees and other riparian vegetation create a buffer around the pond.

Nineteenth-Century Historic Private Residences on South Ridge

Located on a ridge east of the museum complex is an area with five private residences. The pedestrian path leading north around Morada Hill continues past the winery, eventually winding northward up the ridge. This private residential area is also accessed from West Frontage Road to the southeast. A well-worn network of dirt roads and spurs connect the houses, which are located mostly out of view from one another due to the rolling terrain. This highland area acts as a visual buffer to the museum’s east. It is semi-arid but transitions toward the north to a riparian habitat that emanates from the Tapia Pond. Four of the homes, the La Loma House, La Loma Cabin, Hidalgo House, and Ojito House are in the transitional landscape south of Tapia Pond. The Torreón House lies farthest to the south within the residential complex.

Beyond residential ridge, the western portion of the museum is characterized by semi-arid highlands, a landscape illustrative of the region. The unpaved east-to-west Las Golondrinas Road bisects this expanse of land. North of the road, the land is flat with cholla and a variety of grasses. To the south, the area includes a wider variety of vegetation as the land descends to the Leonora Curtin Wetland Preserve, which lies outside the nominated boundaries.
Resource Inventory

Golondrinas and Baca Placitas north of Acequia (sketch map 2)
This northern section of the museum features a concentration of buildings that interpret architecture and rural life during the period of Spanish occupation in the seventeenth and 18th centuries, the period of Mexican rule, from 1821 to 1845, and the Territorial period from roughly 1850 to 1912. This area includes some of the oldest buildings, which were extant before the establishment of the museum. Here, visitors experience two placita-centered houses, the Golondrinas Placita, which includes a domestic family chapel, and the Manuel Baca and Delgado House and placita. These complexes of buildings display both personal wealth and the landscapes of work that were necessary for the survival of these homesteads.

1. **Pino House (c.1920), one contributing building, figure 5.**

   The Pino House was likely built by Elfego Pino between 1919 and the early 1920s. It is a vernacular one-and-one-half story adobe cottage on a stone and mortar foundation with a steep-pitched hip roof covered in wood shakes. Nearly a square plan, the home features dormer windows of varying design on each elevation, two tall brick chimneys, one-over-one double-hung windows, and two screened porches incorporated under the main roof on the north and south elevations. Cellar entry enclosures with wood shake roofs are located on the west and east elevations. Stone and concrete steps lead to the north elevation entrance, which features a six-panel, single-leaf wood door. A set of stone and concrete steps and a set of wood steps lead to the south elevation entrance. A stone and cement retaining wall is located on the south elevation and extends and tapers into the ground on the west and east elevations, helping to define the yard of the property.

2. **Performance Stage (c.1972, c.1990), one contributing structure, photo 2.**

   The Performance Stage, built c.1972, is located southeast of the Pino House and is the location where traditional dances are held. The stage is rectangular in shape and constructed of peeled logs and wood boards. Some elements of the structure were replaced/repaired c. 1990. Wood stairs are located on the stage’s north, south, and west elevations. Rows of wood benches are located to the north of the stage. Seven vertical peeled logs extend upwards from the stage and another seven are located along the perimeter of the benches. These logs provide support for a canopy to be installed over the area.

3. **Las Golondrinas Placita (1967), one contributing building, photos 1-9.**

   Built in 1967, the Golondrinas Placita is a reconstructed example of an 18th-century Spanish-period home. A defensive building to house and provide workspaces for an extended family and enslaved people or servants, the adobe dwelling is single-story and square-shaped with abutting rooms arranged around an inner, open-air courtyard. The
roof is flat with a shallow parapet along the perimeters. Two kiva fireplace chimneys rise above the roofline of the west elevation. The defensive function of the building is seen in the high walls, small windows, and two-story watchtower located near the middle of the south elevation. Canales are located on the exterior walls below the roofline. Located in the east and west elevations, the two primary, double-leaf entrances lead to covered entryways that provide access to the courtyard. Small windows, paned with mica and located in the south and west exterior walls, help light the interior rooms that surround the courtyard. Other larger windows facing the courtyard are covered in pintled wood shutters.

The courtyard is comprised of open workspaces used for museum programming and includes two hornos (earth ovens). The individual rooms that comprise the building are accessed through the courtyard and include a kitchen, reception room, family room, storage room, weaving and spinning room, and captives’ or servants’ room. The Chapel and Founders Room makes up the placita’s north end. The decorative single-leaf doors throughout the Golondrinas Placita were designed and hand-made by local La Cienega craftsman Luis Perea. Perea was also skilled in adobe construction and likely assisted building the adobe walls for the placita.

4. Chapel and Founders Room (Capilla y Sala de Fundadores), c.1750, c.1900, c.1970, one contributing building, photos 6 and 8.

Located at the north end of the Golondrinas Placita is a long, single-story adobe building, known today as the Chapel and Founders Room. The building was originally constructed c.1750 and had a traditional flat roof. This was replaced with a gable roof c.1900 and is now covered in corrugated metal. This roofing change created a loft area. There is a small bell tower frame with a cross at the eastern end of the roof. Viga ends are visible beneath the roofline on the north and south elevations. Entrances include a single-leaf door in the north elevation, a hand-carved single-leaf door in the eastern gable end of the building, and a double-leaf door in the south elevation (façade) of the building that is accessed through the placita’s courtyard. The exterior wall that surrounds this double-leaf door on the south elevation is stone or adobe faced with stone. There is a single-leaf door beneath the gable of the west elevation that provides access to the loft. The building has one rectangular window with pintled wood shutter on both the west and south elevations. The east elevation has one four-pane wood sash window that lights the loft.

The c.1970 adobe, shed-roof addition to the Chapel and Founder’s room that extends approximately half the length of the building’s north elevation. The other half of the north elevation is shaded by a shed roof continuous with that of the adobe addition. There are three single-leaf entrances to the adobe addition, one each in the north, east, and west elevations. There are three windows covered in pintled wood shutters in the north elevation.

1 George Paloheimo interviewed by authors, October 13, 2021; Archie Perea (son of Luis Perea) interviewed by Michael Taylor, November 7, 2021.
5. **Barn and Chicken Coop (Caballeriza y Gallinero), c.1970, one contributing building, no photo.**

Built c.1970 between the Golondrinas and Baca placitas is a single-story, adobe-and-wood barn attached to the west elevation of the Manuel Baca y Delgado House. The building has a flat roof covered in corrugated metal. Viga ends are visible beneath the roofline around much of the building’s perimeter. The south elevation has a large, recessed central bay with rooms on either side, creating a covered workspace with roof supported by peeled logs. The roof over this space is made of wood poles on top of which are attached corrugated metal panels. The south wall underneath this space is covered in a white lime plaster. The single-leaf doors to the barn are in this recessed space. The doors are located side-by-side on the plastered south wall. A third single-leaf door is in the east wall of the room that flanks the recessed space to the west. This room has a rectangular window covered in mica and protected by a pintled wood frame in its south elevation. The room that flanks the east side of the recessed space is made of vertical wood planks and has a single-leaf door in its south elevation. This room connects the barn to the house.

6. **Corrals (Corrales), c.1850-1875, c.1970, one contributing structure, no photo.**

Located to the south of the barn and chicken coop in between the Golondrinas and Baca placitas, the sheep corrals are constructed of coyote fencing. In the southeastern corner of the corral there is a single-story, horizontal round log building with saddle notched corner timbering, a flat roof, and a single-leaf door allowing interior access to the sheep. This log sheep barn was originally constructed c.1850-1875 and located in Trampas. It was bought from Jose Romero and the materials were used to construct a barn and corral at Las Golondrinas in c.1970.

7. **Butchering Area (Area de Matanza), c.1970, one contributing structure, no photo.**

The Butchering Area is located adjacent to the corrals on the western side in the Baca Placita. It was built c.1970 and consists of a ramada (shade structure) with a wood-plank table and bench and a malacate (large wheel) used to lift the animal carcasses for skinning and quartering.

8. **Manuel Baca and Delgado House (Casa de Manuel Baca y Delgado), early 1800s, c.1960s, one contributing building, photos 1-2 and 10-12.**

This building comprises the northern end of the Baca placita, and is a single-story, two-room adobe building with a flat roof and shallow parapet, constructed in the early 1800s. The two rooms are accessed through a central hallway (zaguan). A kiva fireplace chimney rises from the roofline at the southwest corner, and a fireplace chimney rises from the roofline at the southeast corner. Viga ends are visible beneath the roofline around much of the house. The building has a stone foundation and stone buttresses at
each corner. The single-leaf door is located in the south elevation which functions as the façade and faces the interior of the placita. There are two windows on the south elevation, one is a six-over-six wood sash window, the other is covered with wood window bars. The window in the east elevation is also covered in wood window bars. A flat roof covered in corrugated metal and supported by peeled logs extends along the length of the northern elevation, providing covered storage for wagons. The building was partially reconstructed in the 1960s. A small room with a lower roofline is attached to the dwelling’s west elevation. There is a single-leaf door in the south elevation and a rectangular, pintled wood window in the north elevation.

9. **Tool Shed (Fuerte), c.1850-1875, c.1968, one contributing building, no photo.**

   The Tool Shed, originally constructed c.1850-1875, is located within the Baca Placita and southeast of the Manuel Baca and Delgado House. It is a single-story, one-room, horizontal log building with a low-pitched gable roof and a continuous stone foundation. It has round logs with staggered double notch and saddle notch corner timbering and adobe daubing. A single-leaf, central, wood door located on the north elevation serves as the main entrance. There is a small, central window with vertical wood bars on the east elevation. The tool shed was originally constructed in the northern mountain village region of the Sangre de Cristo Mountains. It was moved and reassembled at its current location c.1968.

10. **Storage Building (Dispensa), c.1850-1875, c.1968, one contributing building, no photo.**

   The Storage Building, originally constructed c. 1850-1875, is located within the Baca Placita and south of the tool shed. It is a single-story, one-room, horizontal hand-hewn log building with a low-pitched gable roof and a continuous stone foundation. It has saddle notch corner timbering and adobe daubing. A central doorway is located on the west elevation and serves as the only entrance. There is a four-pane wood sash window with vertical wood bars on the center of the east elevation. The storage building was originally constructed in the northern mountain village region of the Sangre de Cristo Mountains. It was moved and reassembled at its current location c.1968.

11. **Root Cellar (Soterrano), c.1800-1850, c.1968, one contributing structure, photo 11.**

   The Root Cellar, originally constructed c.1800-1850, is located within the Baca Placita and south of the storage building. This one-room, below-ground structure is built of horizontal round logs with saddle notches, and adobe daubing. It is a low-pitched gable roof and is built into the ground. Stone steps lead to a central doorway on the west elevation, providing the only access into the building. The root cellar was originally constructed in the northern mountain village region of the Sangre de Cristo Mountains. It was moved and reassembled at its current location c.1968.
12. Tin Shop (La Hojalatería), c.1875-1900, c.1968, one contributing building, photo 11.

Located in the southeast corner of the Baca Placita, the tin shop, originally constructed c. 1875-1900 and reassembled c.1968, is a single-story, one-room building with a flat roof. The roof is made of lattias (wood poles), the ends extending over the walls at the roofline. It is constructed of vertical logs and covered in adobe. The building is attached to the General Store, an exposed log building to its west, by a continuous flat roof that shelters an open breezeway between the two buildings. The north elevation faces the interior of the placita and has one four-pane wood sash window. There is a six-pane wood sash window in the east elevation. There are two single-leaf doors accessed through the breezeway in the building’s west wall. This wall is daubed and plastered with mud and covered in a white lime wash.

13. General Store (La Tiendita), c.1850-1875, c.1969, one contributing building, no photo.

The General Store is in the southwest corner of the Baca Placita. Originally constructed c. 1850-1875, the General Store is a single-story, one-room building constructed of horizontal round logs with saddle-notch corner timbering and adobe daubing. It has a flat roof and is attached to the tin shop via an open breezeway with a continuous flat roof between the two buildings. The north elevation features a carved, single-leaf wooden door towards the eastern end of the elevation and a six-over-six wood sash window toward the western end. Additional doorways are located on the west and east elevations. A ramada is located adjacent to the building’s south elevation and extends to the tin shop. Further south of the buildings are rows of wooden benches. The general store was originally constructed in Trampas, New Mexico and operated as a store and post office from the early 1900s until 1940. In was acquired from Jose Martinez in 1969, moved from Trampas, and subsequently reassembled at its current location.


The Sorghum Mill, which is located east of the Baca Placita, is the sorghum processing demonstration area, constructed c.1970. There are two types of sorghum mills. Both are built of wood and mostly operated out of doors. The first is the primitive mortar-and-pestle-type system that relied on a lever and human labor to press the juice from the sugar cane. The second type of mill is the more elaborate fulcrum-and-lever-style roller mill. The roller mill is powered by a burro attached to a long pole that extends from the press. The burro walks in circles around the metal roller mill as it forces the juice from the sugar cane that is fed into mill. The metal roller mill displayed at the museum was manufactured by Sears, Roebuck and Company. A shed with a metal roof is located nearby proved storage area. It is composed of vertical logs on one half and the other half is open to the weather. It includes an adobe chimney and cooking trough where the sorghum is boiled after it is extracted. Sweet sorghum syrup, sometimes called “molasses,” is thick and brown and sticky and is often used to sweeten foods.
15. **Performance Space, c.2020, one noncontributing structure, no photo.**

A Performance Space, constructed c.2020, is located to the southwest of the sorghum mill and consists of one aluminum bleacher and a cleared, unpaved surface for performances, no photo.

16. **Hide Tanning Area (Taller de Cuero), late-1990s, one noncontributing structure, no photo.**

There are two small shed-roof adobe buildings in the Hide Tanning Area, constructed in the late-1990s. The roofs have shallow parapets and viga ends are visible beneath the roofline. The building facades and entrances are oriented toward each other. Stone foundations are visible.

17. **Main Ditch (Acequia Madre), c.1739. Not counted, photo 13.**

The Acequia Madre is listed in the National Register as Las Golondrinas Ranch Site and Acequia System as one contributing structure on February 1, 1980. Constructed c.1739, the ditch provides power to Talpa Mill and supplies irrigation water to El Rancho de Las Golondrinas and the La Cienega Valley. The acequia runs in a roughly north-south direction and consists of a shallow, earthen trench with rounded sides and ranges in width over the course of its length of over 150 yards. Wood and metal flood control gates, and culverts below paths and bridges, are interspersed across this structure.

18. **Wheelwright Shop (Carretería), c.1850-1875, c.1969, one contributing building, photo 14.**

The Wheelwright Shop, originally constructed c. 1850-1875, is a single-story, one-room, horizontal log building with a flat roof and a continuous stone foundation. It has round logs with staggered double notch corner timbering and adobe daubing. A small adobe chimney rises from the roof. A three-quarter length porch with a shed roof made of board and batten, supported by two logs, is located on the north elevation, which also contains a single-leaf door that serves as the main entrance. A flat roof, three-bay addition constructed of peeled logs and log siding is located off of the south elevation to store wagons and carts. The log portion of the wheelwright shop originally served as a mill and was located outside of Truchas, New Mexico. It was bought from Mrs. Bonifacio Dominguez and reassembled in its current location c.1969. The historic equipment inside the building belonged to Miguel Casias, a third-generation blacksmith who helped rebuild the Wheelwright shop onsite with his son Tony Casias.

19. **Carpenter Shop (Carpintería), 2007, one noncontributing building, photo 14.**

The Carpenter Shop is located north of the wheelwright shop. It is a single-story, horizontal log building with a flat corrugated metal roof and a continuous stone
foundation. The building has three rooms. One room is fully enclosed and has interior access through a set of double-leaf doors on the south elevation. The other two rooms have open access on the south elevation. The carpenter shop was constructed in 2007 using new lumber and logs from an older sheep building once located in the museum’s Sierra Homestead.

20. Talpa Mill (Molino de Talpa), early 1800s; c.1968; c.1990, one contributing building, photo 15.

The Talpa Mill, constructed in the early 1800s, is a single-story, one-room, horizontal log building with a flat roof and stone foundation. It has round logs with staggered saddle notch corner timbering and adobe daubing. A single-leaf wood door on the building’s south elevation serves as the only entrance into the building. The door was likely constructed by local La Cienega craftsman Luis Perea. The Talpa mill was originally constructed in the mountain town of Talpa, New Mexico. Although not in working order, it is a rare example of a horizontal wheel, believed to be introduced to the region from Mexico. It was moved and reassembled at its current location c.1968. A c.1990 shed roof supported by four peeled logs extends from the south elevation.


The Blacksmith Shop, built in the mid-1800s, is a single-story, one-room, horizontal log building with a low-pitch gable roof and a continuous stone and adobe foundation. It is constructed with round logs with staggered saddle notch corner timbering with some adobe daubing. The west elevation has a large, double-leaf, z-brace door with iron hinges that serves as the main entrance to the building. The door is believed to have been constructed by local La Cienega craftsman Luis Perea. The north elevation contains a four-pane wood sash window, and the south elevation contains a six-pane wood sash window. The east elevation has a central, exterior stone and adobe chimney. This building was originally part of a barn in El Guique, New Mexico. It was purchased from Max Martinez and moved and reassembled at its current location c.1966-1970. The contents of the blacksmith shop were bought from Manuel Apodaca in 1971.

22. Golondrinas Mill (Molino Barela de las Golondrinas), c.1968, one contributing building, photo 21.

The Golondrinas Mill is a single-story, one-room, horizontal log building with a flat roof, a ceiling of vigas and latillas, and a stone foundation. It has hewn logs with staggered saddle notch corner timbering and adobe daubing. A single-leaf wood door on the building’s east elevation serves as the only entrance into the building. There is a small three-lite wood sash window on the south elevation. Vigas extend from the north and

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3 Ibid.
south elevations. A descanso (resting area) is located to the east of the building. Golondrinas Mill was originally constructed in Truchas, New Mexico. It was purchased by the Paloheimo family in the late-1960s. It was reassembled c.1968 at the location believed to have been the original location of the Golondrinas mill mentioned in 18th-century records.

23. Barela Mill from Truchas (Molino Barela de Truchas), 1873; c.1969, one contributing building, photos 22-23.

The Barela Mill from Truchas was built by Jose de la Luz Barela in 1873 in Truchas, New Mexico and used until 1940. This horizontal wheel mill is a single-story, one room, horizontal log building with a flat roof, a ceiling of vigas and latillas, and a stone foundation. It has round logs with double notch corner timbering and adobe daubing. A single-leaf wood door on the building’s north elevation serves as the only entrance into the building. The mill includes a canova (carved log flume). The mill was purchased in 1968 by the Paloheimo family and moved to museum in 1969. It underwent a meticulous restoration in 1991 and is among the few Hispanic horizontal-wheel mills in operation in the New Mexico.

24. Torreón Site, 1700s, c.2010, one noncontributing site, no photo.

This archaeological site is the location of a torreón, a defensive tower built as a refuge from an attack. Archaeological excavations suggest that this torreón was built in the 18th century. In 2010, a stone foundation was rebuilt over the original foundation to better interpret the site and for visitors to better visualize the resource.

Sierra Village and the Lowlands south of the Acequia (sketch maps 2 and 3). Sierra Village (photo 40) is a Territorial-period homestead located in the lowlands south of Cienega Creek. The cluster of agricultural buildings and structures buildings representation of life in the high sierras of Northern New Mexico and illustrate the increasingly sophisticated construction design and workmanship in northern New Mexico during the 19th century.

25. Shepherd’s Cabin (Casa del Pastor), late-1800s; 1984, one noncontributing building, photo 42.

Located to the north of the Sierra Homestead, the Shepherd’s Cabin is a single-story, one-room, horizontal log building with a gable roof covered in wood shingles. It rests on a continuous stone foundation. A shed roof style porch covered in board and batten, supported by two peeled logs, runs the length of the east elevation, which also contains a central, single-leaf door that serves as the only entrance. A central, exterior stone chimney is located on the building’s west elevation. A ramada with a coyote-style fence enclosure is located to the immediate east of the building. Built in the late-1800s in southern Colorado, the Shepherd’s Cabin was moved to Santa Fe, behind 131-135 East
DeVargas Street, by Jimmy Caldwell in the 1950s. It was donated to the museum by Jimmy’s daughter, Betty Caldwell, in 1984 and subsequently moved and reassembled at its current location.

26. **Saint Isidore Chapel (Oratorio de San Ysidro), 1966-1970, one contributing building, photo 41.**

The chapel, built 1966 and 1970 and located on a hill southwest of the Sierra Homestead, is a small, rectangular, single-story building with a north-facing façade. It has a flat roof. A small, shed roof style porch covers the length and height of the façade, under which is the building’s only single-leaf door. The vigas of the porch roof are visible. A Mission-shaped panel rises from the roof between the building and the roof and frames a small bell in the middle. There is one four-pane wood sash window in the west elevation.

27. **Mora House (Casa de Mora), 1971, one contributing building, photo 39.**

The most elaborate dwelling in the Sierra Homestead is an example of late-19th-century New Mexican architecture in Mora in northeast New Mexico. The Mora House is a one-and-a-half story adobe building, constructed in 1971, with a gable roof covered in board and batten. A shed roof style porch runs the length of the home’s façade which faces south toward the rest of the village’s buildings and spaces. Seven hand-carved wooden posts uphold the porch roof. The facade wall beneath the roof is covered in whitewash. This wall has two single-leaf doors and two eight-pane wood sash windows beneath the porch, all have matching decorative wood trim. There is a casement window made of two side-by-side, eight-pane wood sashes and decorative trim on the west elevation. Above this, a six-pane wood sash window lights the half story. The north elevation has three adobe buttresses and a small, four-pane wood sash window. The fenestration on the east elevation is identical to the west elevation.

28. **Storage Building (Dispensa), c.1850-1875 c.1968, one contributing building, no photo.**

The Storage Building, originally constructed c.1850-1875, is in the Sierra Homestead. It is a single-story, one-room, horizontal log building with a steep-pitched board and batten gable roof and a continuous stone foundation. It has saddle notch corner timbering and adobe daubing. A single-leaf wood door located on the north elevation serves as the main entrance. A vertical board hinged door with a wooden latch is located above the main entrance in the gable end. The building does not have any windows. This building was moved to the museum c.1968 from the sierras and subsequently reassembled at its current location.

29. **Root Cellar (Soterrano), c.1850-1875, c.1968, one contributing building, no photo.**

The Root Cellar, originally constructed c.1850-1875, is located to the east of the storage building in the Sierra Homestead. This single-room, horizontal log building has a low-
pitched gable roof and is built into the hillside. A single-leaf wood door with two iron straps on the west elevation provides access to the interior. This building was moved to the museum c.1968 from the sierras and subsequently reassembled at its current location.

30. Corrals, (Corrales), c.1800, c.1968, one contributing structure, photo 36.

Located in the Sierra Homestead, the Corral area features a double-crib horizontal log barn with an open drive-through passage between the cribs. The barn has round logs with saddle notch corner timbering, a continuous stone foundation, and a flat roof. Corrals extend to the south of the barn and are constructed haphazardly with horizontal and vertical logs. This structure, originally built c.1800, was moved to the museum c.1968 from Trampas, New Mexico and subsequently reassembled at its current location.

31. Simple Home (Casita Primitiva), 1850, c.1971, one contributing building, photos 34-35 and 37.

This building is located in the Sierra Homestead and is a single-story, two-room, low-slung, horizontal log building with a flat roof and a continuous stone foundation. It has saddle notch corner timbering and adobe daubing. A single-leaf wood door located in the center of the south elevation serves as the main entrance. A four-pane and three-pane wood sash window are located on the east and south elevations, respectively, and the east and west elevations each contain an opening with square wood bars. The interior features packed earthen floors, adobe plaster walls with mica stenciling, and a ceiling of vigas and latillas. A split rail fenced enclosure extends from the building’s east elevation. This building was originally constructed in 1850 by Juan Augusín Sandovál in Truchas, New Mexico. It was purchased by the museum in 1971 from Suzie Barela and subsequently reassembled at its current location.

32. Grandmother’s House (Casa de la Abuelita), c.1850-1875, c.1971, one contributing building, photo 38.

This building is in the Sierra Homestead and is a single-story, one-room, horizontal log building with a steep pitched board and batten gable roof and a continuous stone foundation. It has double notch corner timbering and adobe daubing. A single-leaf wood door located in the center of the south elevation serves as the main entrance. The south exterior elevation is partially covered with adobe plaster, while the other exterior elevations feature exposed log walls. The west and east gable ends are covered with horizontal wood planks. The dwelling has two windows. Both are two-over-two wood frame windows located on the center of the west and north elevations. There is a central opening in the west elevation’s gable end that has been sealed with vertical boards and three iron straps. The building was originally constructed c.1850-1875 and located in Truchas, New Mexico, and was the home of Isabel Sandovál Quintana well into the 20th century. It was purchased by the museum in 1971 from Suzie Barela and subsequently reassembled at its current location.
33. Pigpens and Chicken Coops (Trochiles y Gallineros), c.1850-1875, c.1968, one contributing structure, photo 35.

Located adjacent to the orchard in the Sierra Homestead, the Pigpens and Chicken Coops are constructed of round logs and contain three distinct sections. The westernmost section has a gable board-and-batten roof, the middle section has a flat roof, and the easternmost section is open-air and enclosed with a horizontal log fence. This structure was originally constructed c.1850-1875 and moved to the museum c.1968 from Trampas, New Mexico and subsequently reassembled at its current location.


The Big Mill, built in the late 19th century in the Mora Valley, was moved and rebuilt at the museum in c.1972. It is a three-story, adobe building with a stone foundation and a gable roof with exposed rafter tails. Wood shingles cover the roof. The top portion of the north and south elevation walls directly beneath the gables are sheathed in wood clapboard. There is a small six-pane wood sash window directly beneath each gable end. The north and east elevations are covered in smooth adobe plaster, the adobe bricks are exposed with weeping mortar in between on the west and south elevations. Rows of viga ends are visible between the first and second and second and third floors on the west elevation. On the east elevation, they are visible only between the second and third stories. On the east elevation, a wooden porch with two sets of stairs provides access to the second floor.

The west elevation has one single door that provides access to the ground level. There is an eight-over-eight wood sash window in the north elevation that lights the second floor. There are two contiguous windows on the first floor of the south elevation. Each is a six-over-six wood sash window. Above these is a single six-over-six wood sash window that lights the second floor. The west elevation has one six-over-six wood sash window on the second floor near the south corner of the building. The flumes and aqueducts are located to the east of the building with the mill wheel adjacent to the north elevation. The mill retains its original 1880s machinery made in Buffalo, New York. The large mill wheel dates to 1991 and is handmade of oak.

The mill operates like many of the large mills that served Fort Union in Mora County from the 1850s to the 1890s. Grain was hauled to the uppermost floor where it was released through chutes into hoppers with screens that cleaned the grain before milling. As the grain was dropped into the grinding stones it was loaded into sacks. The mill is powered by water from the mill pond that flows into the overshot wheel. This turns the principal (horizontal) drive shaft that is geared to turn the vertical shaft that turns the grinding stone. Flour from the grinding stones is placed in sacks.
Morada Hill and the private residences represent the periods of Spanish, Mexican, and American control over New Mexico. Morada Hill, an elevated and isolated landform on which the Penitente Meeting House of our Lady of Peace is sited is essential to understand the practices of the Penitente Brotherhood. This area also includes additional buildings, such as a schoolhouse and dye shed, to explain everyday life during this period. Five historic residences, located east of Morada Hill, serve as residences and are not open to the public.

35. Penitente Meeting House of our Lady of Peace (Morada de Nuestra Senora de La Paz), 1972, one contributing building, photos 17-18 and 30.

The morada is representative of the south morada in Abiquiu, New Mexico, at two-thirds the scale of the original. It was constructed in 1972 with the help of that morada’s Penitent Brothers, who continue to play an active role in the interpretation of the building, including overseeing reenactments. Moradas, the meetinghouses of the Penitent Brotherhood of Los Hermanos, provided religious instruction to rural communities beyond the reach of the church. The influence of the brotherhood increased with the Mexican administration of New Mexico. Moradas are typically narrow, rectangular, one-story buildings with three principal rooms: three chapel, meeting room, and storeroom. These adobe buildings were geographically isolated so that the Penitentes can perform their ritual ascetic practices apart from the community. Leonora Curtin Paloheimo, expressed the importance of having a morada at the museum:

Characteristic of Sp. Colonial villages in northern N. M. was always the Morada. Set somewhat apart from the cluster of buildings, the Morada was a small building that served as meeting place and sanctuary for members of a penitential brotherhood called Los Hermanos de la Luz, or The Brothers of Light...

No historic representation of a truly Spanish Colonial settlement of N.M. is complete without a morada any more than it would be without a church or chapel.4

Old Cienega Village Museum set about planning a morada as a necessary and truly consistent feature in the overall program. Research was undertaken and persons close to the Brotherhood were consulted. The museum morada sits atop a rocky hill just southeast of Cienega Creek. The roof is flat with viga ends visible underneath the roofline on the north and south elevations. Canales are visible at the north elevation’s roofline. The morada faces west, the façade having rounded corners that narrow toward an adobe bell tower. The bell tower has a wood frame on top that shelters the bell and rises above the roofline of the building. A wooden cross adorns the peak. There are two single-leaf doors, one each located in the

4 Leonora Curtin Paloheimo, “Morada,” Acequia House Museum Archives, Santa Fe, NM.
north and south elevations. There is a window with solid wood shutter in the east elevation. There are two windows of the same size and style on either side of the door on the south elevation. There is a large stone and adobe buttress that rises over half the height of the wall located on the west end of the north and south elevations. The south elevation has a smaller buttress of the same shape and composition near the doorway.

36. The Ratón Schoolhouse (La Escuela de Ratón), c.1878, c.1980, one noncontributing building, photo 25.

The Ratón Schoolhouse is a single-story, two-room, horizontal log building with v-notch corner timbering and a gable roof covered in wood shingles. The building has a continuous stone foundation and a central brick chimney. A full-length shed roof-style porch with wood shingles is supported by five simple posts and is located on the north elevation. The north elevation contains three bays: a one-over-one wood sash window to the east and two single-leaf wood doors. An unpainted, wood picket fence runs the length of the porch. An adobe addition with a six-over-six wood sash window is located to the east of the log building. A split rail fence enclosure is located to the east of the schoolhouse. This two-room log building was initially constructed c.1878 as a home and later converted into a schoolhouse, one of the first in Ratón, New Mexico. The building was donated to the museum by Delores Noel of Tesuque, New Mexico and reassembled and its current location in 1980.

37. Dye Shed (Tapeste de Teñir), c.1990, one noncontributing structure, no photo.

The Dye Shed, built c. 1990, is located to the immediate east of the Ratón Schoolhouse and resembles an outdoor kitchen. It is a covered, open-air structure. The south and west elevations are constructed of stacked stones and vertical wood boards. An adobe hearth is located on the east elevation. A shed roof of corrugated metal provides shelter for the outdoor workspace, which includes firewood, several large metal vats, and a wooden table. The structure was constructed to give dying demonstrations to visitors, who can watch the large adobe hearth heat the metal vats used to dye wool.

38. Winery (Almacén de Vino), 1971, one contributing building, photos 26-27.

The Winery area has a small, rectangular single-story adobe building with a wine cellar beneath constructed in 1971. The roof is flat with a shallow parapet. There are two canales beneath the roofline on the west elevation. The north, south, and west elevation each have a wood sash window. A single-leaf door is located on the east elevation. The equipment for the winery is attributed to Tony Gallegos from the La Cienega Valley.

El Rancho de las Golondrinas contains unpaved roads and pedestrian paths throughout the property. While the dirt roads throughout the museum property likely represent early, historic circulation patterns, with some portions defined by stone walls and large cottonwood trees, most of the pedestrian-only paths were constructed c.1970 as part of the overall design of the living history museum complex to help facilitate museum visitors to areas around the property.


The agricultural fields, orchards, and grazing pastures concentrated in the northern half of the western parcel and constructed c.1970 are an integral part of the museum’s design and reflect the historic use of the land long before the museum was established. Many of these active fields and orchards are still fed by the acequia and host a variety of crops historically grown on the property including heirloom wheat, rye, corn, beans, squash, and chile. Vineyards and orchards would have also occurred in the area historically and continue to do so today, serving as a main component of museum interpretation. Major fields and orchards on the property include a modern field with drip and row irrigated crops and an orchard, the burro orchard/field which houses the museum’s donkeys along with a Wolf River apple orchard that is watered naturally by a high-water table, a historic field used for traditional cultivation and interpretation, the morada field, the performance field, a field and orchard in the Sierra Village, and a field surrounding the tórreon. As part of the museum programming, docents reenact the traditional activities of planting and harvesting by hand. In addition, heritage livestock breeds raised on the ranch are the same species that were historically common in New Mexico.

41. Ponds (c.1936, c.1960), one contributing site, photo 43.

There are two ponds located to the south of the Pino House on the pedestrian path to the tórreon site. These two ponds, along with a lower mill pond that feeds the Molino Grande, were built by the Civilian Conservation Corps c.1936, with the two near the Pino House excavated into the shallow water table. Another set of ponds, known as the “upper reservoir” were built in the 1960s. The acequia system and the associated ponds not only help water the museum’s crops, but also provide water to the mills, serving as an important didactic tool for interpretation of these historic features.

42. Tórreon House, c.1970s, one contributing building, no photo.

Located in the residential area, this rectangular building with Pueblo Revival features was built of masonry covered in stucco in the 1970s. The roof is flat with shallow parapet, and a stone tower rises above the roofline at the building’s northwest corner. There is a stucco
privacy wall that runs parallel to the south elevation. Much of the building is obscured by surrounding metal structures and piñon trees.

43. **Barn and Corral, c.1965-1972, one contributing building, no photo.**

A log barn and corral are in the residential area to the south of the Tórreon House. It is a single-story, double crib with drive through, round log building with a low-pitched gable roof and saddle notch corner timbering. A split rail fence enclosure is located to the east and south of the barn. The log barn was moved to the property at the same time the other log structures were moved, likely between 1965-1972.

44. **La Loma House, c. 1800, c.1933, c.1950, one contributing building, photos 46-47 and figures 1 and 2.**

Located in the private residential area, La Loma House is a c.1800 single-story adobe building formed by two adjacent houses that were connected c.1933. During this time, a Mexican carpenter only known by his first name, José, replaced the heavy pine floors with old weatherboard floors to mimic the originals, restored the picket fence, cleaned and patched the interiors, and built new cabinets and screen doors for the home.5 Doña Adelaida, a local resident of the Cienega Valley who was known for her fine plastering skills, hand-plastered the inside and outside of the home with the help of her female relatives.6 In 1950, electricity and indoor plumbing were installed.

The roof of the house is flat with a shallow parapet. A porch runs along the south elevation (facade) of the eastern segment of the house. Vigas are visible underneath the porch roof. There are two single-leaf doors and three six-over-six wood sash windows with shutters on the south elevation, all of which have matching wood trim. The wall is covered in whitewash. There is a shed-roofed carport connecting the façades of the eastern and western sections of the building. The western segment has no porch, only a single-leaf door flanked by two four-over-four wood sash windows. The wood trim around the door and windows match that found on the eastern segment of the façade. The west elevation has one small wood sash window. There is a small adobe room connected to the west elevation, it too has one small wood sash window. The east elevation has one six-over-six wood sash window with wood trim that matches other windows of the same shape and size. A larger adobe room is connected to the house’s north elevation near the east corner. This room’s east elevation has a double-leaf door and a four-pane wood sash window.

45. **La Loma Cabin, 1951-2015, one noncontributing building, photo 49.**

Located in the residential area and to the west of the Hidalgo House adjacent to a pond is a modern dwelling with varying floor levels constructed in portions from 1951-2015. The

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5 Carmella Padilla, *El Rancho de las Golondrinas* (Santa Fe, NM: Museum of New Mexico Press, 2009), 96.

6 Ibid.
building has a log section, other parts of the building are finished in stucco. The easternmost section of the house is a two-story, cubic tower with stucco finish and a flat roof. The westernmost section of the house is finished in stucco and has a shed roof. The log section of the home is in the middle and has a gable roof that connects to the flanking parts of the building. (Noncontributing, due to date of construction)

46. **Hidalgo House (La Casa de Hidalgo), early 1800s, one contributing building, photo 48.**

Located in the residential area and to the south of the Ojito House is the Hidalgo House, an L-shaped, single-story adobe building originally constructed in the early 1800s. The roof is flat with a shallow parapet. There are canales that break the roofline. A shed roof style porch runs the length of the north elevation which functions as the façade. Beneath the porch roof is single-leaf door with a wood sash window on either side. The L-shape forms the south elevation of the house and has a shed roof style porch. There is a single-leaf door and two wood sash windows beneath the back porch. The portion of the south elevation not covered by the porch has a small, modern one-over-one window. There is six-over-six wood sash window and wood sash window covered with a storm window on the east and west elevations. An adobe single-car garage with additional storage space attached is located southwest of the house near a frame chicken coop.

47. **La Casa de Ojito, mid-to-late 1800s, one contributing building, no photo.**

The northernmost house in the residential area is the Ojito House, built c. mid-to-late 1800s. The adobe dwelling began with three-rooms and has been expanded over time into a boxy L-shape adobe building with Pueblo Revival features. It is single-story, with a flat roof and shallow parapet. An adobe chimney rises from the roofline. Canales break the roofline on of the north and east elevations and viga ends are visible on the east and south elevations. The doors are single-leaf and many of the windows are vinyl. An open, shed roof style carport is connected to the house near the center of the south elevation. To the west of the carport is a porch with a flat roof and vigas that takes up the rest of the south elevation.

48. **El Rancho de las Golondrinas Section, Camino Real de Tierra Adentro, (c.1821), Not counted, photo 50.**

This section of El Camino Real de Tierra Adentro was listed in the National Register of Historic Places on August 6, 2013. The approximately .5km-long section is located on the museum property and likely served as a connection route between the Juana López-San Felipe Road and Las Bocas Roads of El Camino Real de Tierra Adentro, two main branches approaching and leaving Santa Fe. This segment is relatively undisturbed and is defined by a broad swale that splinters into at least two other swales.
Integrity of El Rancho de las Golondrinas

Las Golondrinas maintains a high level of historic integrity. It retains integrity of location and setting. The setting is rural and appears very similar to the setting when the museum opened to the public. The museum maintains integrity of design, materials, and workmanship because as historic buildings require maintenance, crews have repaired them to retain the historic design using either historic or similar materials with methods that were employed when the buildings were initially constructed. New buildings have been built after the period of significance, but these are small in scale and unobtrusive in the landscape. The administrative complex, though north of this historic district boundary, is concentrated to the north and is only visible when visitors first arrive and when they leave. The museum retains integrity of feeling because of its purposefully recreated environment that conveys an early period of Hispano life in New Mexico. The museum architecture, exhibits, and landscapes, as completed in 1972, maintain associations with the areas of significance: education, historic preservation, architecture, landscape architecture, women’s history, and Hispanic ethnic heritage.
8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B. Property is associated with the lives of persons significant in our past.

☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

☐ A. Owned by a religious institution or used for religious purposes

☒ B. Removed from its original location

☐ C. A birthplace or grave

☐ D. A cemetery

☐ E. A reconstructed building, object, or structure

☐ F. A commemorative property

☐ G. Less than 50 years old or achieving significance within the past 50 years
El Rancho de las Golondrinas
Santa Fe County, NM

Name of Property                   County and State

Areas of Significance
(Enter categories from instructions.)

Education_____________________
Social History: historic preservation
Architecture_____________________
Landscape Architecture___________
Social History: women’s history____
Ethnic Heritage: Hispanic_________

Period of Significance
1932-1933—1972

Significant Dates
1932-1933—Curtains purchase Las Golondrinas Ranch and begin restorations
1965—Museum establishes master plan
1967-1972—Craftsman Elias Sena directs construction of museum buildings
1972—Museum opens to the public

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Hagerman, Bud (ranch foreman and engineer)
Sena, Elias, C. (craftsman)
El Rancho de las Golondrinas is a living history museum that was developed in the mid-20th century for the purpose of educating the public on rural Hispano lifeways in northern New Mexico during the Spanish, Mexican, and Territorial periods. Las Golondrinas is significant at the state level under National Register Criterion A in the area of education because as early as 1971 the museum established its mission to use its complexes of historic and recently constructed buildings and its collections of arts, crafts, and other utilitarian items for both display and for use in demonstrations for the public, especially school children, on the importance of Spanish colonial history in New Mexico. El Rancho de las Golondrinas is significant at the state level under National Register Criterion A in the area of social history/historic preservation because it is among the first and only living history museums established in New Mexico, and because it provides an understanding of the practice of historic preservation in the mid-20th century in New Mexico. The museum is significant at the state level under National Register Criterion C in the area of architecture because the buildings and structures created to form open-air exhibits between 1932-1933 to 1972 are excellent examples of Hispano architecture in northern New Mexico. These buildings derive increased significance because the museum placed many of them in carefully planned settings to provide a physical context in which the purpose of these resources could be better understood. El Rancho de las Golondrinas is significant at the state level under National Register Criterion C in the area of landscape architecture because it is a designed landscape created for the purpose of educating the public about earlier periods of Spanish and Hispano settlement in northern New Mexico through carefully planned complexes of exhibit buildings, fields, orchards, ponds, trails, and roads. El Rancho de las Golondrinas is significant at the local level under National Register Criterion A in the area of social history/women’s history because of the contributions to the development of the museum by Leonora Muse Curtin, Leonora Frances Curtin Paloheimo, and E. Boyd. El Rancho de las Golondrinas is significant at the local level under National Register Criterion A in the area of Hispanic ethic heritage because of the contributions by Hispano craftsman to the construction of the museum buildings and exhibits.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

El Rancho de las Golondrinas is significant for education because it is the only large-scale living history museum in the state that is devoted to providing the public with an understanding of colonial New Mexico history, architecture, and material culture. Museum administrators, before opening the institution's doors in 1972, held focus-group sessions with local Anglo and Hispanic educators to ensure that the museum exhibits and programming were accurate portrayals of Hispano lifeways and would meet the needs of
El Rancho de las Golondrinas
Name of Property
Santa Fe County, NM
County and
State

an open-air classroom for local school children. The museum's initial focus was school
groups, a pattern that the current administrators continues in their outreach and
programming for public and private schools and colleges in the Santa Fe area. The
development of las Golondrinas museum benefitted from a large group of professionals
and self-taught amateurs, who had extensive knowledge on the state’s Hispano past. These
cultural elites began shaping ideas about a living history museum decades before work
began on las Golondrinas.

During the early 20th-century, an intrepid group of artists and writers began to gather in
Santa Fe, eventually creating an artistic environment and many collaborations that may be
loosely described as the Santa Fe Art Colony. In 1909, the state established a history
museum at the Palace of Governors and that same year the School of American Research
was begun as a privately funded center for archaeological study. Edgar Lee Hewitt led
both the museum at the Palace of Governors and the School for American Research. In
1917, the state funded the New Mexico Museum of Art, which was designed in Pueblo
Revival style. The 1912 city plan described this style as a consistent and tourism-friendly
image. Santa Fe, in its zeal for increased tourism, lost historic buildings and replaced them
buildings that appeared historic.

In 1926, Santa Fe’s creative class, including las Golondrinas museum founders, Leonora
Muse Curtin and daughter Leonora Francis Curtin, attended the organizing meeting for the
Society for the Revival of Spanish Colonial Arts (called the Spanish Colonial Arts Society
after 1929). Initially led by artist Frank G. Applegate and Mary Austin, the Society's
purpose was to promote Spanish Colonial Arts by preserving, collecting, and displaying
colonial Spanish arts and crafts in a building suitable for housing collections and
displaying objects for public edification.

Leading architects in Santa Fe who expressed interest in las Golondrinas museum include
John Gaw Meem and William Lumpkins, both were expert in the use of native building
materials, such as adobe and wood. Meem had directed the preservation of Spanish
missions, including San Estevan del Rey Mission Church in Acoma, New Mexico.
Architects, artists, museum professional and amateurs provided guidance to the founders
over decades and contributed to E. Boyd’s “tentative outline” for a museum plan.

In 1965, E. Boyd developed an expansive plan for “a New Mexican Village Plaza” as a
new project of the Spanish Colonial Arts Society, to be located at Las Golondrinas. Boyd
envisioned the plaza including many buildings: a chapel, morada, community hall, private
homes, a torreon, barns, hay-racks, store-rooms, grist mill, corrals and garden plots at
“suitable, out-lying locations.” The basic construction material would be adobe but “with
a chronological range of architectural styles from the defensive, or almost windowless and
flat roofed type to the early ‘Territorial' showing eastern U.S. influence in woodwork,
doors, windows, portales [sic] and roofs.” In addition, “Various types of fireplaces,
Based on her years studying the objects and buildings of early New Mexico, Boyd believed that the museum would have four goals: (1) “to show a now vanished New Mexican architecture and way of life, as surviving old houses are either in ruins or have been modernized;” (2) “to suitably display examples of old woodwork, textiles and other collections in their authentic settings;” (3) “to keep the historical exhibits alive by including living features such as: live weavers with a concession to sell their products . . . a craft shop, possibly a restaurant for regional foods in proper seasons, a library of reference works, information center and book and pamphlet shop;” and (4) “botanical section of trees, shrubs & plants brought by the Spanish to New Mexico,” similar to the existing La Purisima Mission in California. Boyd added “Regional herbs and chile could also be sales items.”

In 1971, the museum declared its mission: “to collect, preserve and in a suitable way exhibit materials pertaining to Colonial New Mexico history and the Spanish cultural heritage, affording such materials to all segments of the public, with a particular emphasis on students and teachers.” In November 1972, the museum invited the New Mexico organization of "Suburban School Superintendents" to meet at El Rancho de las Golondrinas to acquire first-hand knowledge of the museum's offerings and programming.

In 1972, when the museum opened to the public, it could offer an educational experience unlike anything that Santa Feans may have seen in museums. Las Golondrinas did not offer indoor static exhibits like those in downtown cultural institutions. Instead, it allowed visitors to roam the grounds of a historic ranch and encounter Hispano buildings and live demonstrations of Hispano arts, crafts, and agricultural practices. These demonstrations include household activities, such as spinning yarn, weaving, and baking bread in an homo (adobe oven). Industrial activities include the production of iron and steel goods at the blacksmith shop and flour production in the grist mills. Agricultural demonstrations include wine production at the winery and the production of agricultural products in the lowland fields. The museum relied on accurately constructed buildings and landscapes, credibly furnished interiors, and well-researched demonstrations to provide visitors with an “authentic” experience, an experience that was central to the mission of the museum to provide education to the public on Spanish Colonial and Hispano lifeways in New Mexico.

Las Golondrinas is significant for social history/historic preservation because it represents the historic preservation movement at the end of its local phase at the same time the National Historic Preservation Act was passed in 1966. The museum was created without
the benefit of a national policy on historic preservation. Moved buildings, for example, are a critical part of the las Golondrinas museum experience. The National Park Service, the national leader in historic preservation, later explained that historic buildings derive most of their significance from their historic locations. The park service placed a premium on preserving historic places with buildings in situ. Las Golondrinas is significant because it represents historic preservation at the mid-20th century when common museum practices were beginning to transition into the modern era of historic preservation.

Las Golondrinas, built on one of the few surviving 17th- and 18th-century ranches in Santa Fe County, provides an opportunity to understand the planning, design, exhibits, and interpretive program of a major historic living history museum. Las Golondrinas represents an earlier period when historic places were preserved by interested persons and groups connected to these places because of interest or geographic location. Larger efforts, such as the creation of a living history museum, were often established by a few passionate individuals and supported by institutions with allied interests, such as the Spanish Colonial Arts Society.

Historic Preservation is defined by the National Park Service as,

“a conversation with our past about our future. It provides us with opportunities to ask, ‘what is important in our history?’ and ‘what parts of our past can we preserve for our future?’ Through historic preservation, we look at history in different ways, ask different questions about the past, and learn new things about our history and ourselves. Historic preservation is an important way for us to transmit our understanding of the past for future generations.

Our nation’s history has many facets, and historic preservation helps tell these stories. Sometimes historic preservation involves celebrating events, people, places, and ideas that we are proud of; other times it involves recognizing moments in our past that can be painful or uncomfortable to remember.9

The museum includes three categories of buildings: historic associated with the ranch; buildings moved from northern New Mexico and reassembled at las Golondrinas; and new buildings constructed by the museum. These buildings, which represent the Spanish Colonial, Mexican, and the Territorial periods, provide an understanding of the historic built environment of past Hispano life but also provide appropriate spaces in which interpretive demonstrations are held. They support the “living” part of the living history museum. The expansive grounds incorporated in the landscape plan includes fields, pasture, orchards, roads and trails to demonstrate the agricultural component that supported life in the large houses.

9 National Park Service, “What is Historic Preservation?” nps.gov
Boyd and the Paloheimeos were acutely aware of their limitations as Anglos creating a museum to Hispano lifeways. The founders coordinated with Hispano educators and Hispanos in La Cienega. The museum relied on these groups for accurate interpretation of traditional Hispano ranching, farming, foodways, and arts and crafts. The Paloheimeos discussed purchasing Longhorn Mexican oxen for increased authenticity. By 1973, when museum hosted its Harvest Festival, several Hispano craft workers were involved, including Laureano Cordova who demonstrated milling; and Elias Sena, who arranged for a performance of New Mexican folk dances from the Sociedad Colonial Espanola.10

El Rancho de las Golondrinas is significant because it is the first living history museum in New Mexico and the only living history museum in the state. Institutions elsewhere in New Mexico provide agricultural settings, including moved buildings and educational demonstrations, but these do not offer a complete interpretive program like las Golondrinas. The following are summary descriptions of other museums in New Mexico with elements of living history:

The New Mexico Farm and Ranch Museum in Las Cruces is the state's second oldest agricultural museum. It is not a historic ranch or cultural landscape like El Rancho de Las Golondrinas. Dedicated in 1997, and opened to the public in 1998, the museum is located on 47 acres near New Mexico State University. The Farm and Ranch Museum opened in 1998 on forty-seven acres of land west of downtown Las Cruces. A newspaper account recorded that “The long-awaited $7.5 million museum shows 3,000 years of Southwest farming and agriculture through pictures, exhibits, and live demonstrations.” The museum is managed by the New Mexico Department of Cultural Affairs.

The Hacienda de los Martinez in Taos, New Mexico, is another example of a museum with limited living history demonstrations. It is one of the few northern New Mexico style, late Spanish Colonial period “Great Houses” remaining in the American Southwest. This fortress-like building with massive adobe walls became an important trade center for the northern boundary of the Spanish Empire. Today, the Hacienda’s twenty-one rooms surrounding two courtyards provide visitors with a rare glimpse of the rugged frontier life in the early 1800s. Regularly scheduled demonstrations present the continuing traditions of northern New Mexico.

Lastly, Casa San Ysidro, also called the Gutiérrez/Minge House, in Corrales, is a historic house museum and a satellite of the Albuquerque Museum and operated jointly with the Village of Corrales, New Mexico. Sandoval County and the State of New Mexico Historic Preservation Division support the house museum, which includes one of the most comprehensive collections of New Mexican art and furnishings. Casa San Ysidro is among the few historic properties in the state where the collections, as well as the structures, are listed on the State Register of Cultural Properties. The Casa San Ysidro

10 "Life as it was lived in Colonial New Mexico to be depicted," Santa Fe New Mexican, October 7, 1973.
collection includes architectural elements, furniture, religious art, household tools and hardware, jewelry, Hispanic and Pueblo weavings and pottery, a transportation collection, and historic photographs. The museum provides demonstrations in blacksmithing and spinning and weaving and educational classes for school children and adults.

The El Rancho de las Golondrinas is significant in the area of architecture because it contains excellent examples of Hispano design. The museum contains three categories of buildings: historic buildings that had long existed on the ranch; building that were purchased and moved to the museum; and new buildings that were built as museum exhibits. The property’s thematic and visual cohesion resulted from a collaboration among nominated curators E. Boyd and Alan Vedder; owners/funders Leonora Francis Curtin Paloheimo and Y.A. Paloheimo; Santa Fe architects John Gaw Meem and William Lumpkins; engineer Bud Hagerman; and contractor Elias Sena, who hired skilled local Hispano craftspeople to work on the museum buildings.

The founders emphasized the importance of accurately produced period buildings. To achieve this goal, they hired skilled and knowledgeable craftsmen to restore buildings and built new ones that embody the distinctive characteristics of Hispano design, methods of construction, and workmanship. Their understanding of adobe and log construction, passed along by earlier generations of carpenters, masons, plasterers, and contractors, enabled them to produce highly accurate period buildings and structures. Their joint approach to reconstruction reflected the master plan of 1965. As Carmella Padilla, author of history of the museum, explained: “While many living history museums focus on a specific point in time, the Paloheimos took a decidedly more comprehensive approach, placing buildings from different periods in select locales throughout the ranch. With the buildings in place, the job was not only to make the aged structures beautiful but also to make them functional.”

The Paloheimos paid careful attention to history and material cultural, which resulted in the creation of exhibits that provided a sense of the early history of Spanish in New Mexico and later generations of Hispanics. The Baca Placita and Sierra Village buildings were rehabilitated and reassembled to ensure the design, materials, and workmanship reflected the proper historic periods. As museum exhibits in which visitors would enter, interior furnishings from the period were essential. The Paloheimos scoured northern New Mexico to find historic, sometimes replica pieces, to fill building interiors so they could interpret the significance of room uses. These objects include tables, desks, candles and candle-lit lamps, animal skins, and retablos (paintings of a religious figure on wood).

The architectural and engineering ambitions of the museum can be seen in its collection of four grist mills. These include the Big Mill from Sapelló (El Molino Grande de Sapelló) in the Mora Valley built in 1880-1890, and the machinery of which moved to the museum in

11 Padilla, 126.
c.1972. The large, three-story adobe mill represents the large-scale mill operation in the Mora Valley that provided flour to the soldiers at nearby Fort Union. The original 1880s millworks, manufactured in Buffalo, New York, are powered by water from the mill pond and dropped on the overshot wheel by a wood flume. This mill treats visitors to accurate demonstration of these large mills operated during the Territorial period in New Mexico.

The Barela Mill from Truchas (Molino Barela de Truchas) operated in northern New Mexico from 1873 until 1940. It was moved to the museum c.1969. This small-scale mill served its local community during the harvest a few times a year. The log building includes one room that served as milling floor. Water diverted from an acequia is dropped onto a horizontal wheel, which provided power to the gears and the wheel. The Museum directed a meticulous restoration in 1991. The Big Mill and the Barela Mill are both rare examples of their type in New Mexico.

Las Golondrinas is significant for landscape architecture because the landscape plan created for the museum, begun in 1965, provides the basic framework for visitors to experience las Golondrinas. Resources linked by paths and roads, create a variety of settings to provide visitors with an understanding of complexes, or historic environments, of buildings and individual buildings, and the role of landscape in earlier periods of Hispano history. The Museum derives much of its importance from clusters of buildings that form historic environments. The landscape plan builds on the natural topography, which includes areas of high ground and a large lowland area with demonstration agricultural fields and a winery, both fed by Cienega Creek. The agricultural component provides an important education opportunity to balance the residential groups and the industrial buildings, such as the mills along the acequia, the blacksmith shop and the tanning area. Roads and trails wend through the museum enabling visitors to linger at an exhibit or move quickly to a particular area.

El Rancho de las Golondrinas is significant at the local level under National Register Criterion A in the area of social history/women’s history because the museum was shaped by three women who spent their careers dedicated to the preservation of Hispano arts and crafts and providing educational opportunities for the public to see and understand the significance of Hispano life and culture in Northern New Mexico. New Mexico ethnobotanist Leonora Muse Curtin and her preservation-minded daughter Leonora Frances Curtin Paloheimo purchased Las Golondrinas Ranch for the purpose of educating the public. The group was soon joined by E. Boyd, an artist, museum curator, and scholar on Hispano art and culture. Beginning with the restoration La Loma, the three women spent decades planning the museum, overseeing the installation of buildings moved from northern New Mexico, and the construction of new buildings. The three women carefully planned a landscape that included individual buildings and a village that represents an Hispano mountain homestead.
Leonora Muse Curtin arrived in Santa Fe as a small child. She developed a lifelong interest in the art and archaeology of Spanish and Native Americans in New Mexico. She met her husband, Thomas E. Curtin, a lawyer, in Santa Fe. He died when their daughter, Leonora, was eight years old, and the mother and daughter moved to Pasadena, California. The pair traveled the world together. Both were founding members of the Spanish Colonial Arts Society in Santa Fe, an institution dedicated to the collection and display of Hispano arts and crafts. Mrs. Curtin collected information about the varieties and uses of local herbs and plants by both the Native American and Spanish American cultures by interviewing residents, Curanderas (female healers), and native healers. This research resulted in two respected books, *By the Prophet of the Earth* and *Healing Herbs of the Upper Rio Grande*. Together they purchased the property in La Cienega that later became the living history museum, El Rancho de las Golondrinas.

E. Boyd was born in Philadelphia, Pennsylvania, as Elizabeth Boyd White. Boyd studied interior design and painting at the Pennsylvania Academy of the Fine Arts before moving to Santa Fe, New Mexico, in the fall of 1929. There, she began exhibiting her paintings. In 1933, she co-founded and began exhibiting with the Rio Grande Painters, a group that included Charles Barrows, Eleanor Cowles, Anne Stockton, James Stovall Morris, Gina Schnaufer, Paul Lantz, and Cady Wells. As secretary she was responsible for organizing exhibitions.

After the Rio Grande Painters disbanded in 1936, Boyd received funding from the Fine Arts Program of the U.S. General Services Administration to paint watercolors and conduct research documenting designs from 18th- and 19th-century artifacts in New Mexico. The watercolors were reproduced in 1938 in the *Portfolio of Spanish Colonial Design in New Mexico*. Boyd's first book, *Saint and Saint Makers*, published in 1946, was considered the first scholarly book on the subject of santos. From 1945 to 1951, Boyd primarily lived in Los Angeles, where she worked at the Los Angeles County Museum of Art from 1949 to 1951. She served as the institution’s first Librarian and then as Registrar. When her friend, Cady Wells, donated his collection of santos to the Museum of New Mexico in 1951, he recommended Boyd as curator of the collection. The culmination of her life's research on the subject of Hispano art was the publication in 1968 of the book *Popular Arts of Colonial New Mexico*. In honor of her accomplishments work, Boyd was awarded the New Mexico's Governor's Award for Excellence in the Arts in 1974.

El Rancho de las Golondrinas is significant at the local level under National Register Criterion A in the area of Hispanic ethnic heritage because the museum employed two generations of skilled Hispano craftsman and tradesman from the Cienega Valley to rehabilitate and rebuild buildings at the museum. The local craftsman had the folk knowledge passed down through generations that they conveyed through the design, workmanship, and materials. The museum, which sought to present Hispano culture to the public, relied on its craftsman to provide authenticity in the buildings and exhibits. The following persons contributed to the construction and operations of the museum.
El Rancho de las Golondrinas

Santa Fe County, NM

Name of Property: El Rancho de las Golondrinas
County and State: Santa Fe County, NM

Dona Adelaida, plasterer at La Loma, c.1935.
Manuelita Cordova, interior plasterer, c.1970.
Laureano Cordova, restoration of the Truchas Molino, c.1970.
Miguel Casias and Tony Casias (San Juan) restoration of wheelwright shop, 1971.
Adrian Bustamante, first curator, 1972

Elias C. Sena, contractor and supervisor of the work at las Golondrinas, was a veteran of World War II, who returned to Santa Fe and built a career as grocer, bar owner, and contractor. He worked with the state highway department in the early 1960s. In 1967, he became a member of a new Hispano-centered cultural conservation group, the Sociedad Colonial Española. According to a 1987 newspaper story, he also worked at New Mexico State Parks. Sena’s work at the ranch was pivotal to the project's success. A letter sent by Reynaldo M. Salazar to Santa Fe New Mexican columnist Jim Maldonado in 1972, provides more information on the work of Sena and his crew who “so painstakingly scoured the country in search of the appropriate sources, and so with infinite patience, were able to reconstruct rotted joints, matching and filling parts.” Salazar then admitted that he had “visited the ranch many times during the years that he had charge of buying, transporting and building” the museum and that he observed that “Mr. Sena took his work very seriously and devoted a great deal of time to it. Perhaps, Mr. Paloheimo does not know that he puts as many as eighteen hours a day into his job because he loved it.”

In 2021, Michael Taylor, then a board member of the museum, interviewed Archie Perea, the son of carpenter Luis Perea. Archie Perea related that his father learned carpentry from a WPA program carried out at the La Cienega school during the 1930s. Luis Perea, according to his son, liked working with Leonora Curtin Paloheimo, who regularly communicated with him and with Elias Sena during the project.

Rafael Lobato, a Korean War veteran, joined the museum in 1973 and helped guide its last renovation projects. Padilla called him “a Hispano renaissance man—a poet, a philosopher, an artist, a practical jack-of-all-trades. Most important, he was a passionate advocate for the preservation and promotion of Hispano history and culture.” Padilla concluded, “As he and others were grounded in the cultural landscape of Las Golondrinas, the museum began to form a cohesive whole. As centuries past took on new life, the

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12 "Crews Will Be Honored at SF Meet," Santa Fe New Mexican, December 12, 1962.
16 Michael Taylor interview with Archie Perea, November 7, 2021, notes provided to author in email, Michael Taylor to Carroll West, November 7, 2021.
17 Padilla, 130.
museum took on a new personality as a place committed to history and culture as critical educational elements in modern day life.”

Criterion Consideration B: Moved Properties. A property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with historic person or event.

Between 1968 and 1972, El Rancho de las Golondrinas purchased roughly fifteen historic agricultural buildings from mountain communities in northern New Mexico. The museum, disassembled, moved, and reassembled the buildings at its Santa Fe-area living history museum according to locations identified in the museum masterplan. These buildings are located in settings compatible with their historic rural settings, in groupings and sited individually. These buildings, which represent only a portion of the museum’s building collection, meet Criterion Consideration B: Moved Buildings because they are significant for architecture, despite the loss of their historic location, setting, and workmanship. Most of the buildings were small and utilitarian so little historic fabric was lost in process of relocation. The moved buildings at the museum also meet Criterion Consideration B because they are “a grouping of moved historic buildings whose creation marked the beginning of a major concern with past lifestyles [and] an early attempt at historic preservation and as an illustration of that generation’s values.”

Archaeological Investigations remain Unevaluated

The potential for the nominated property to yield significant data on prehistoric and historic periods in New Mexican history has been documented in three separate archaeological investigations since 1999. This nomination does not provide evaluations of identified sites in lieu of more comprehensive study that identifies possible areas for future archaeological investigations. The archaeological investigations conducted so far are thorough and complex and may be more suitably addressed in a future, more focused National Register nomination. Summaries of previous archaeological nominations follow:

The 1999 survey addressed the 500 acres that the museum owns, including most of the identified sites within the 400-acre proposed district nomination. It documented 51 extant archaeological sites. Of the sites, 4 are Archaic, 19 pre-Columbian Pueblo, 23 Historic Pueblo, Hispano, and/or Anglo, and 22 sites are unknown (though probably pre-Spanish).

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18 Padilla, 132.
20 The torreon site is herein identified as a noncontributing site due to a lack of information described above.
The survey was conducted so that the museum could have base line information to better protect the archeological sites, as well as to enrich the interpretive multi-layered narrative offered to visitors.21

A second archaeological investigation was conducted in 2012 at the site of a presumed defensive torreon (tower), approximately 230 meters south of the current museum administration building. The site is located on a ridge with a strategic view of fields and the camino real ascending the valley. The test excavations confirmed use of the structure as a torreon dating to the 1700s, and subsequent use as a possible storage area or habitation. It is unclear if this site is associated with the 1776 Comanche raid that resulted in the deaths of two residents from El Rancho de las Las Golondrinas.

The third archaeological investigations took place from 2015 to 2021. The initial focus was the Sanchez site, one of the earliest known Spanish settlements in the La Cienega valley, otherwise known as LA 20,000, and dating from about 1630 to the time of the Pueblo Revolt in 1680. The archaeological site is located two miles west of the museum overlooking Cienega Creek; the museum owns the site but it is not part of the nominated historic district. Results of excavations at the site conducted over three field seasons (2015-2017) by the Andrew Fiske Memorial Center for Archaeological Research at the University of Massachusetts, Boston are being compiled by Dr. Heather B. Trigg. The soon-to-be-published report will show the strong symbiotic relationship between Pueblo Indians residing in the area and early Spanish settlers. As a follow-up to the Sanchez site excavations, the Fiske center excavated a number of test units in 2021 on the property within the nominated El Rancho de las Golondrinas district to acquire information needed for a National Science Foundation grant proposal that will be submitted for a major testing program designed to show how the earliest manifestations of Spanish society in the 17th century further developed in the 18th century and how the indigenous Pueblo people had a significant impact on the nature of Spanish colonial society. The examination looked at La Loma and a site south of the Golondrinas Placita. According to notes from Dr. Heather B. Trigg provided to the museum in the fall of 2021, "the scatter of artifacts on the surface of La Loma was impressive. We collected 60 bags of temporally diagnostic artifacts such as ceramics, metal, and glass from a 6000 sq. meter area. Glass artifacts were especially interesting and included the tops of amethyst colored, stoppered bottles, likely from the 19th century and more recent. Ceramics included 19th- and 20th-century wares likely produced in the eastern United States, but also Pueblo ceramics likely produced in the 18th century."22 Trigg found the site south of the Golondrinas Placita to be "another exciting area. . . . We found a thick midden deposit with metal, ceramics, charred plant materials, and animal bones. At about 40 cm below the surface, we encountered a layer of adobe and a post hole. This may be the remains of a structure with a prepared adobe floor. What is especially interesting about this unit is that the top of the midden looks fairly recent, but the bottom--just on top of the adobe layer, looks much older, perhaps 18th

22 Heather B. Trigg research note, Summer 2021, Archives, El Rancho de las Golondrinas.
Trigg concluded that she wants to use the recent data "to formulate a plan for additional investigation of La Loma and the Museum core. We want to know the dates of the deposits and we need a strategy for any excavation that we might do."24

Developmental history/additional historic context information

Early History of El Rancho de las Golondrinas Ranch

El Rancho de las Golondrinas, established c.1743, is believed to be one of the earliest ranches in the La Cienega Valley of present-day Santa Fe County.25 Historical publications and historic preservation efforts have identified El Rancho de las Golondrinas as developing from the late-17th and early 18th-century efforts of Spanish officials who sought to recolonize the region after the Pueblo Revolt of 1680.26 In 1710 Sebastian de Vargas obtained a land grant and later conveyed it to Captain Tomas de Sena.27 The captain's daughter, Maria Francisca de Sena, inherited a portion of the property and married Juan Antonio Fernandez de las Pedrera. Their daughter, Maria Fernandez de la Pedrera, inherited what was then called "El Alamo" and lived there until the death of her husband in 1738. At that time, she sold the property, which included a four-room house, to Jose Riano Tagle, who lived there until his death in 1743. Tagle left a portion of his property named "El Rancho de las Golondrinas;" the earliest known reference to Golondrinas as a ranch, to his foreman, Antonio Sandoval.28

During the Sandoval family ownership, the acequia was constructed, most likely by c.1764. As the acequia's National Register nomination documents:

One of the most important considerations in determining Hispanic settlement patterns in the 17th and 18th century New Mexico was the availability of water. In an arid region with meagre rainfall, natural water supplies such as springs, ponds and streams which could be diverted into irrigation systems were used to convert plots of unimproved countryside into farmlands. Combining techniques

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23 Ibid.
24 Ibid.
26 Carmella Padilla, El Rancho de las Golondrinas: Living History in New Mexico's La Cienega Valley (Santa Fe: Museum of New Mexico Press, 2009), 38.
27 Sebastian de Vargas Grant, Catron Papers, University of New Mexico Archives.
28 Dan Goodman, "Notes on early history at Golondrinas," Archives, El Rancho de las Golondrinas Living History Museum.
brought from Spain and Mexico with the Indigenous practices of the Pueblo Indian the settlers of New Mexico were able to increase yields of wheat, corn, beans, and other crops necessary for their survival. The acequia system which serves El Rancho de las Golondrinas and the adjoining village of Le Cienega is an excellent example of this early technology.29

Also, during the Sandoval tenure, in late 1780, Governor Juan Bautista de Anza launched a major expedition to create a new trade route from Santa Fe to Arispe, Mexico. His party of approximately 151 soldiers, militia, and Native American auxiliaries left Santa Fe and travelled ten miles to El Rancho de las Golondrinas, where they camped overnight. The next morning, on November 9, 1780, the party left in a miserable mix of rain and snow and headed south.30

Merchant, trader, and rancher Manuel Francisco Delgado of Santa Fe acquired the ranch from the Sandoval family beginning in 1795. After Delgado's death in 1815, the settlement of his estate conveyed the property to his twin children, Manuel Salustiano and Manuela, who each received one-half of the ranch and a house, but Manuel also received the mill. Manuela was married to Francisco Baca y Terrus.

In the late 18th century, travelers along El Camino Real de Tierra Adentro probably used El Rancho de las Golondrinas as a paraje (rest stop) to and from Santa Fe.31 By c.1821, travelers of the Juana Lopez-San Felipe branch and Las Bocas branch of the El Camino Real used a connection route between the two roads that passed through the eastern end of las Golondrinas. Morrow and Guist concluded that new route brought more travelers than ever before to the area. El Rancho de las Golondrinas Section of El Camino Real de Tierra Adentro is listed in the National Register and passes through las Golondrinas.32 The resulting section at El Rancho de las Golondrinas represents "a well-preserved segment that forged new links between established branches of the trail. It is located in an area richly linked to the trail through settlements, ranchos and parajes. The ready water sources resulted in a number of ranchos and pueblos connected by local roads that served as resting places for travelers."33

Francisco Baca y Terrus became a prominent rancher in the new Republic of Mexico, with his 1,000 sheep and some 140 head of cattle by 1829. That economic wealth also translated into political prominence as Baca y Terrus served in the provincial legislature.

31 Padilla, 46-47.
32 Baker H. Morrow and Kristina Guist, "National Register nomination of El Rancho de las Golondrinas Section, El Camino Real de Tierra Adentro," April 2013, 8-9
33 Ibid.
El Rancho de las Golondrinas  

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into the 1840s. During the Mexican-American War, Baca y Terrus sided with Mexico, and as the United States took control of New Mexico, retired to El Rancho de las Golondrinas. In 1852, the second U.S. territorial governor for New Mexico Territory, Governor William Carr Lane, visited Baca y Terrus at El Rancho de las Golondrinas and left an account of the ranch noting its "very fine cattle" and nearby gold and silver placer mines.

Francisco Baca y Terrus died in 1856 and a decade later the ranch was divided between the three children from the marriage of Manuela and Francisco Baca y Terrus, Manuel, Jose, and Maria Rita Baca y Delgado along with brother-in-law, Nasario Gonzales, who had married Maria Rita. Maria Rita Gonzales and her husband, Nasario Gonzales, eventually managed the family estate. On April 5, 1877, Gonzales announced the pending sale of the land of El Rancho de las Golondrinas on the front page of the Santa Fe New Mexican. Amado L. Baca, Gonzales's son-in-law, acquired the property. The Santa Fe New Mexican in June published flattering description of the ranch:

Here the surroundings were all that could be desired; there were century-old trees, buildings that dated away back in the last century, deep springs of clear cool water, streams winding their way over gravelly beds amid green fields and around rocky promontories, with birds in the overhanging bushes, wild flowers on the knolls, sheep on the hillsides and cattle munching in the vales.

In the early summer, the ranch obviously impressed the reporter, but Amado L. Baca wanted this land not for its beauty but because it had water and good pastures for his thriving livestock business. Manuel Baca y Delgado gave land to family and sold other portions of the property until his death c.1892. His brother-in-law, Nasario Gonzales, was also involved in handling the family's estate and oversaw the sale of land.

When a survey of the various landowners of las Golondrinas was published in 1895, the family names of Baca, Baca y Delgado, Gonzales, and Pino were listed along with less well-known families, including Alarid, Bustamante, Mares, Nevarez, Padilla, and Rael. Most of the families were stock growers, especially sheep. Elfego Pino in the early 20th century, began to consolidate parcels and by the 1920s, he owned much of las Golondrinas. The Pinos, who were famous sheep ranchers, built a bungalow-style ranch house at las Golondrinas c.1920. The Historic Santa Fe Foundation notes that this

34 Ibid., 68-69.  
35 Ralph E. Twitchell, Historical Sketch of Governor William Carr Lane. Together with Diary of His Journey from St. Louis, Mo., to Santa Fe, N. M., July 31st to September 9th, 1852 (Santa Fe: Historical Society of New Mexico, 1917), 54.  
36 "Administrator's Sale," Santa Fe New Mexican, April 5, 1877.  
37 "A day and a half in the country," Santa Fe New Mexican, June 7, 1877.  
38 Goodman, "Notes on early history at Golondrinas."  
39 Padilla, 73.  
40 George D. Turok, From the Pass to the Pueblos (Santa Fe: Sundown Press, 2012), 298.
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The Curtins Purchase the Ranch and Arts and Crafts Influence in Santa Fe, 1930-1945

In 1932-1933, Elfego Pino and Imelda Baca de Pino sold 400 acres of El Rancho de las Golondrinas to Leonora Muse Curtin (1879-1972) and daughter Leonora Francis Curtin (1903-1999). Elfego Pino's great grandparents were Francisco and Manuela Baca y Terrus. The Curtins purchased the ranch both as an investment but also as a possible setting for a vision of conservation and preservation. Leonora Francis later recalled: "At our first glimpse of the place we fell in love with it. The land spread out over hills and wide grazing acres on either side of a little valley which was watered by a perpetual small stream. Thick willow thickets and old cottonwood trees [bordered] the stream which in turn was flanked by fields of irrigated corn and alfalfa. Also, an old orchard of various kinds of fruit trees."42

For the next thirty years the history of Golondrinas is associated with the careers and activism of Leonora Scott Muse Curtin, Leonora Francis Curtin, and their colleague and friend, the curator and scholar Elizabeth Boyd White, better known as E. Boyd (1903-1974). Of this group of women, historians have more thoroughly explored the Curtins, first through work by Virginia Scharff and Carolyn Brucken, previously cited in this nomination, and from a history of the las Golondrinas museum by Carmella Padilla.43 Leonora Scott Muse Curtin came from a wealthy Pasadena, California, family, and her mother, Eva Scott Muse Fenyes, became a major figure in the turn-of-the-20th-century history of arts and conservation in California and New Mexico. The research of Scharff, Brucken, and Padilla have emphasized that Fenyes took great pride in her considerable financial and managerial skills, traits that she taught both her daughter Leonora Muse and daughter Leonora Francis Curtin.44 She also taught respect and admiration for the decorative arts and architecture of northern New Mexico.

By 1889, Eva Scott Muse Fenyes began exploring early New Mexico history and decorative arts. She and her daughter first visited Santa Fe that year and built a home. Fenyes remained a permanent resident of Santa Fe until 1891. During this twelve-year period, she made a lasting connection with archaeologist Adolph Bandelier, who

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43 Padilla analyzed the Curtins in her El Rancho de las Golondrinas book and spoken about her forthcoming study on the Curtins in several public lectures from 2017 to 2021.
encouraged her further study into the region's prehistory and history. Eventually Fenyes became a life member of the Archaeological Institute of America, Southwest Society. In the early 1900s, Fenyes returned to Santa Fe on an irregular basis before taking on a project with writer, publisher, and photographer Charles Fletcher Lummis in which she documented extant adobe architecture in California by means of paintings on canvas. Fenyes created an inventory of more than 300 buildings. The California adobe documentation project turned Fenyes towards the Spanish Colonial period of New Mexico. It also marked the first of many forays by Fenyes, her daughter, and her granddaughter into field research on the Spanish Colonial period.

Fenyes’s daughter, Leonora Scott Muse, married railroad executive Thomas Curtin in 1903 and lived in Colorado Springs, Colorado, in her early adult life. After the death of her husband in 1911, Leonora Scott Muse Curtin and her daughter Leonora Francis Curtin returned to live with Eva Scott Muse Fenyes in the family's grand Beaux-Arts-style mansion in Pasadena, California. The Pasadena house served as "a social center for California artists, including William Keith and Benjamin Brown, and intellectuals such as Charles Lummis. These cultural leaders were engaged in documenting, collecting, and inventing what they called the American Southwest, a region with a rich history rooted in Spanish and Indian cultures that they saw as “innocent, endangered, and in need of salvage.” While Pasadena remained a touchstone for all three Curtin women for the remainder of the 20th-century, these women regularly visited Santa Fe during the 1910s, especially after 1912 when New Mexico became a state. The elder Curtin in 1914 had already served as one of the founders of the Santa Fe Garden Club, which led to her interest in ethnobotany and working with John Harrington, a respected California ethnologist.

During the early 20th-century, an intrepid group of artists and writers began to gather in Santa Fe, eventually creating an artistic environment and many collaborations that may be loosely described as the Santa Fe Art Colony. The Santa Fe Art Colony was never a formal group like the earlier Taos Society of Artists. The new state already had a history museum at the Palace of Governors, installed in 1909, the same year that the School of American Research [now School for Advanced Research] had been launched as a privately funded center for archaeological study, but it was a center for all sorts of creative expression. Edgar Lee Hewitt, who led both the museum at the Palace of Governors and the School for American Research, hosted the school’s first art exhibit by 1910 and became the first institutional base for what became known as the "Santa Fe Art Colony.” In 1917, came what is now called the New Mexico Museum of Art, housed in the Pueblo Revival style, a style of architecture that soon dominated both public and private construction in Santa Fe and is described by architectural historian Chris Wilson as the

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45 Padilla, 78.
46 Many of Fenye’s California paintings can be seen at the Autry Museum of the American West in Los Angeles, California.
47 Ibid., 78-79.
Santa Fe style. A 1912 city plan had pointed to the Pueblo Revival style as a way for the city to have a consistent, tourism-friendly image. "By 1920," Wilson concluded, "an unwritten consensus formed that all new buildings should employ the Pueblo-Spanish style, to which was added the Territorial Revival style in the 1930s."50

In 1919, as part of that consensus, Fenyes and the two Curtins contributed to a revival of an annual Fiesta in Santa Fe, a community celebration that had early New Mexican roots but lost momentum during the world war. The three women supported Edgar Lee Hewett and the School of American Research's three-day event that recognized and celebrated the distinctive contributions of American Indians, Spanish Americans, and Anglo-Americans, to the city's history. A writer for El Palacio gushed:

Where else than in Santa Fe do Pueblo Indians, descendants of the cave and cliff dwellers, descendants of Spaniards and of Moors, the Anglo-Saxon and all the other nationalities that have come to America from foreign shores, mingle so freely and so picturesquely, each true to his type in costume, in appearance, in gesticulation and in language? Add to this the Fiesta spirit, the throngs of cowboys and trappers, the players and mimers in costumes of centuries ago, and there are created impression after impression, ethnic picture upon picture, a moving, stirring, kaleidoscopic grouping of humanity in stupendous settings.51

For the Curtins especially, the Fiesta was a great success and propelled their interest in the Spanish Colonial era into the new decade.52 By the 1920s, a group of East Coast and West Coast artists and intellectuals in Santa Fe had formed what 21st-century sociologists identify as the town's "creative class," similar to what Mabel Dodge Luhan created in Taos just a few years earlier.53 Chris Wilson emphasized that this Santa Fe group of urban elites "employed romantic regionalism to assert intellectual, aesthetic and moral authority over the working class and countryside."54 Architect John Gaw Meem arrived in 1920 and opened a Santa Fe office in 1924. Amelia Elizabeth White, whose father was a New York media magnate, arrived in 1922 and became the city's leading philanthropist.55

In 1922, Eva Scott Muse Fenyes joined this community in the same year that the influential Indian Market, a venue for the state’s Native Americans to sell art and crafts,

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50 Ibid., 100-101.
52 Padilla, 84.
54 Wilson, 275; Lynne Cline, Literary Pilgrims: The Santa Fe and Taos Writers' Colonies, 1917-1950 (Albuquerque: University of New Mexico, 2007).
55 Ibid., 143.
began operation. Fenyes purchased land one mile southeast of the Santa Fe Plaza, in part for commercial and real estate development and in part to serve as her family compound in Santa Fe. From 1925-1927, on four lots facing San Antonio Street, Fenyes, her daughter, and granddaughter began planning for their Santa Fe home. "The women regularly exchanged sketches and floor plans for a home that would incorporate not only gracious social areas and comfortable sleeping quarters, but also individual workspaces," what Eva called “three adobe boxes side by side & a 4th for a garage.” According to western historians Virginia Scharff and Carolyn Brucken, the Santa Fe house, known today as Acequia Madre, “was engineered to suit the family's identity as female centered and women driven.” Here, they hosted influential artists and writers, dickered over property, and planned projects that used a remembered past to shape a material future. Fenyes, who died in 1930, did not have many years to enjoy the house and its company. The property served as the Santa Fe residence for Leonora Muse Curtin until her death in 1972 and as a home for Leonora Francis Curtin Paloheimo (died 1999) and her husband Y.A. Paloheimo (died 1986). The property is now home to the Acequia Madre House, an institution that houses the papers and collections of the Paloheimo family.

In 1926, Santa Fe’s new and old creative class, including the Curtins, attended the organizing meeting for the Society for the Revival of Spanish Colonial Arts (later incorporated as the Spanish Colonial Arts Society, Inc., in 1929). Initially led by artist Frank G. Applegate and Mary Austin, the Society’s purpose was:

- to encourage and promote Spanish Colonial Arts; to preserve and revive interest therein, to collect and display these arts and crafts, to promote and maintain suitable housing for such collections, to educate the public and the members of this corporation especially in the kind and qualities of the Spanish Colonial Arts and their meaning in the cultural life of Colonial times in New Mexico, and the relationship of other material from other Spanish colonies and from Spain as seen in the light of history and art.

Scharff and Brucken observe that the founders of the Society practiced "paradoxical politics" where "sincere enthusiasm for traditional crafts coexisted with a paternalistic view of uplift that, for the most part, ignored the ways in which the politics of Anglo American conquest had long stunted the economic growth of New Mexico's rural villages" while their programs and craft shops "invoked an Anglo fantasy of New Mexico's past." Padilla emphasized the society's focus on Hispano arts and artists, manifested in its immediate interest in "the creation of a market where working artists could display and

57 Ibid., 46.
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sell their traditional works, gaining income and exposure for classic New Mexican art forms." The first Spanish Colonial Arts and Crafts Exhibition (later called the Spanish Market) took place at the Museum of New Mexico in 1926, bringing to greater public attention such significant Hispano artists as Celso Gallegos of Agua Fria and Jose Dolores Lopez of Cordova.

During the latter half of the 1920s, from the Acequia Madre family compound, Leonora Scott Muse Curtin and Leonora Francis Curtin began intensive study of Colonial New Mexico history. Leonard Francis Curtin already had admitted her infatuation with the history of the region, commenting in 1922: “I am just saturated with the glory of New Mexico and have no mental capacity for anything else.” Over the next few years she published poems in the magazine of the Museum of New Mexico and trained to be a linguist under John Harrington, recording Navajo and Zuni languages. The Spanish Colonial Arts Society was established c.1929, and Leonora Scott Muse Curtin served as one of the original members of the board of trustees.

In 1932-1933, the Curtins purchased 400 acres of El Rancho de las Golondrinas as both an investment, but also as an opportunity to own one of the region's oldest ranches. Las Golondrinas would serve as a new base of operations, away from the city and Eva Fenyes's legacy, and to build one of their own. The two Curtins restored an abandoned house called La Loma, which provided retreat distant from the social pressures of Santa Fe. Leonora Francis observed that the house had adobe walls that were “barely standing while the fences and woodwork and the roof were all falling this way and that.” The Curtins wanted only a country home as Santa Fe remained their primary residence in New Mexico. But they wanted a place comfortable and attractive. The restoration of La Loma began their commitment to using Hispano crafters from the La Cienega Valley at El Rancho de las Golondrinas. They commissioned a local carpenter/contractor identified only as Jose for both exterior and interior repairs. To restore the adobe interior and exterior walls, they hired Dona Adelaida and her woman relatives from La Cienega to replaster the walls with red earth. Leonora Francis recalled: “Adelaida and her helpers took a just pride in their plastering work and I marvel to this day at the endurance of those women, no longer young, who could climb on the rude scaffolding day after day and apply the rough, sandy mud to the walls with their bare hands.” The Curtins decided to keep La Loma as a 19th-century residence. They added a privy but declined to install indoor plumbing and electricity until 1950.

60 Padilla, 84.
61 Padilla, 85.
64 Scharff and Brucken, "The House of the Three Wise Women," 56.
65 Journal entry cited in Padilla, 96-97.
The family's ranch foreman was Parley Blackwelder, who lived on the ranch year-round with his wife Susie and four children. Blackwelder supervised a large Hispano labor force, including sheepherder Abel Pino and ranch hands Facundo Pino, Antonio Baca, and Pedro Perea. Eugene the Lone Wolf was an American Indian ranch hand. Curtin also arranged for seasonal labor from teenage students from the nearby Santa Fe Indian School. The workers produced corn, alfalfa, sheep, swine, horses, cattle, chickens, ducks, and dairy products on the ranch.66

In 1936, Leonora Scott Muse Curtin hired additional white labor, contracting with the Jessie W. and Gertie Shields Bonner family, who had relocated from Texas two years earlier, to serve as resident ranchers. Sometime after their arrival, a camp from the Civilian Conservation Corps came to the ranch and carried out conservation projects to mitigate erosion along the acequia and extend other water systems, including the pond.67

The purchase and restoration of La Loma and El Rancho de las Golondrinas spurred new efforts to study, revive, and educate the nation about Spanish Colonial art traditions. In 1934, with Santa Fe feeling the Great Depression, Leonora Francis Curtin sought to support traditional Spanish Colonial crafts still being practiced in northern New Mexico villages. She established the Native Market, a commercial outlet for village crafters. First located on West Palace Avenue in Santa Fe, Curtin wanted the Native Market to serve both the tourism industry and her interest in preserving and perpetuating traditional crafts. The idea of such a market was not new and Leonora Francis Curtin built upon the prior work of Mary Austin and the Spanish Colonial Arts Society, which had organized a "Spanish Market" that operated periodically in the patio of the Fine Arts Museum before moving into a year-round operation called The Spanish Arts shop at Sena Plaza. The Spanish Arts shop lasted from 1930 until the Depression forced its closure by 1933.68

Leonora Francis Curtin's Native Market opened in 1934 on Palace Avenue as a business that respected native crafts on her terms but also reimagined those crafts to better attract the interest of the expanding tourism business in the city. It quickly became a fixture of Santa Fe's tourism economy and, as the youngest of the Curtin women (she was in her early 30s), she was a leader in the city's arts community. These Depression-era efforts already involved several significant artists, architects, and scholars, but for the future of El Rancho de las Golondrinas the most important connection made by the youngest Curtin was with the artist, scholar, and curator E. Boyd.

E. Boyd and Curtin were both born in 1903, but Boyd came not from the West Coast but from an elite Philadelphia family with an impressive formal education from a model

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66 The Curtins took photographs of the ranch hands and the ranch agricultural products between 1934-1937 and annotated different individuals in the photographs. Acequia Madre House Collection, New Mexico Digital Collection.
school affiliated with Byrn Mawr. She studied art and painting at the Pennsylvania Academy of Fine Arts and travelled to the Grande Chaumiere in Paris to further her studies in art. Curtin married Y.A. Paloheimo, who shared her passion for creating a showcase for Hispano crafts at El Rancho de las Golondrinas. Boyd married three times, but each of those liaisons, especially the last with Edward T. Hall from 1935 to 1943, connected her to the Santa Fe arts and preservation scene and brought her into her life-long study of the Spanish Colonial period.

In late 1929-1930, Elizabeth Boyd White Andrews made her first trip to Santa Fe, in the company of her mother and her first husband Frank Andrews. Mrs. White left to visit a friend in Pasadena, California, in March 1930, but the Andrews' stayed “where they have taken a house until late in the spring.”69 The 1930 census places the couple in Santa Fe and lists Frank Andrews as a decorator and Elizabeth Andrews as an artist, a listing that squares with Boyd's own description of her earlier work in Philadelphia where she did “anything from hand-painted valance boards, folding screens, or book jackets to lamp shades.”70

In Santa Fe, E. Boyd returned to painting and joined the Santa Fe cultural scene. Months after her second marriage to Eugene Van Cleave, she invited Henry Cady Wells, who gained renown as a regional southwest artist, to live at Rancho del Ancon and continue his painting. Both E. Boyd Van Cleave and Wells participated in art exhibitions in Santa Fe over the next two years as part of the Rio Grande Painters. Their opening exhibition was held at the former location of the Spanish Market, Sema Plaza, in October 1933, with a second exhibit in December.71 In 1934-1935, E. Boyd divorced her second husband and accepted work for a New Deal relief program in Santa Fe County.72 Sometime in second half of 1935, E. Boyd married a college student, Edward Twitchell (Ned) Hall, Jr.,73 who was training to become an anthropologist at the University of Denver, and worked at the influential Laboratory of Anthropology in Santa Fe. Hall served as a field assistant in research carried out from 1933-1935 in the same northern New Mexican villages that would later interest Boyd and the Curtins.74

In the mid-1930s, E. Boyd was busy assisting the Rio Grande Painters in opening a permanent galley in October 1935, and arranging for

69 Ibid., March 17, 1930.
71 Myron Brinig, "The Rio Grande Painters Bow," Santa Fe New Mexican, October 30, 1933 and December 13, 1933.
72 Oral history interview with Elizabeth Boyd, October 8, 1964, Archives of American Art, Smithsonian Institution, transcript.
73 In December 1935, the Santa Fe newspaper announced that Mrs. E. Boyd Hall, "better known as the well-known artist E. Boyd," had spent several weeks organizing a charity Christmas party at St. Vincent's sanatorium. "Charity Ward at St. Vincent's Made Merry," Santa Fe New Mexican, December 27, 1935. Ned Hall's later description of E. Boyd matches the memories of people today at Las Golondrinas: "Direct, outspoken, and lacking in the traits normally associated with women of her period, she seldom put herself out to smooth things over. Liberated in her views, she had developed an unerring eye for the best in just about everything. She did pretty much as she pleased and to hell with anyone who didn't like it." Edward T. Hall, An Anthropology of Everyday Life: An Autobiography (New York: Anchor Books, 1992), 135.
74 "Tropical Islanders Cross Sea," Santa Fe New Mexican, June 18, 1935.
During 1935-1937, E. Boyd and Leonora Francis Curtin probably met when both were engaged in various New Deal arts projects and promoting traditional Hispano craft. During these years Leonora explored ways to sustain a new generation of handcrafters who would produce items product for the Native Market store. Carmella Padilla described the market as, "a groundbreaking enterprise considered by many to be the country's premier Hispano art gallery." In support of Brice Sewell of the New Mexico Department of Vocational Education, she lobbied federal officials to fund vocational training in craft arts and encouraged state school superintendent Nina Otero-Warren's efforts to promote student training in Hispano folk arts at public high schools. Textile historian Suzanne P. MacAulay found that Sewell "privileged nostalgia for hand crafts over industrial machine-made products. He advocated an agenda similar to that of the Spanish Colonial Arts Society concerning the marketability of handmade cultural objects."

A summer 1936 meeting at the home of Vernon Hunter, state director of the WPA Federal Arts Project, enabled both E. Boyd and Ned Hall to meet Holger Cahill, director of the WPA Federal Arts Project, and regional director Donald Bear. Soon thereafter, Boyd left relief work and accepted a position as research artist, directing the creation of a "Spanish-Colonial Art Portfolio," published in 1938 as the *Portfolio of Spanish Colonial Design in New Mexico*. By 1935, Boyd had become convinced that "a complete record" of Spanish Colonial religious art and objects "should be done as soon as possible, as valuable pieces are constantly being sold out of the district, and others destroyed by fire, water, theft, and neglect." Boyd's work on the portfolio elevated her career into that of a prominent scholar on Spanish Colonial craft arts for the next four decades.

As E. Boyd undertook her work on the *Portfolio* in 1937, Curtin moved the Native Market to a larger setting on College Street to enhance its impact and increase its sales. In a history of *The Native Market* by Sarah Nestor, architect and preservationist John Gaw Meem observed that the market "with Anglo-American support and a tremendous surge of diligence and creativity on the part of Spanish New Mexican craftsmen," played a key role in the Spanish Colonial Arts Revival from 1934 to 1940. One historical account claimed

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76 Padilla, 100.
77 Suzanne P. MacAulay, *Stitching Rites: Colcha Embroidery along the Northern Rio Grande* (Tuscon: University of Arizona Press, 2000), 81.
80 Ibid., 8.
that the "Native Market provided income to over 350 villagers in northern New Mexico."82

In 1938, the year of the Portfolio's publication, Curtin and Boyd collaborated on an exhibit on Spanish Colonial craft at the Fine Arts Museum in Santa Fe. Leonora Francis Curtin also called a meeting to address the malaise that had affected the Spanish Colonial Arts Society after the deaths of leaders Frank Applegate in 1931 and Mary Austin in 1934, and the closing of the Spanish Arts Shop in 1933. The meeting at the Acequia Madre compound brought together such recognized leaders in the New Mexico preservation and conservation movement as architect John Gaw Meem and educators and folklorists Concha Ortiz y Pino and Nina Otero-Warren as well as the three Hispana leaders, Fabiola Cabeza de Baca Gilbert, Cleofas Jaramillo, and Carmen Espinosa, who in 1935 had established the Sociedad Folklorico de Santa Fe, which focused on the preservation "of the Spanish language and Hispanic folk traditions in New Mexico."83

The reorganization temporarily invigorated the Society. The severe Depression in New Mexico meant that by 1939, Curtin had passed administration of the Native Market to the Alianza de Artesanos, a craft guild.84 The Native Market closed in 1940.

The 1940s was a decade of transition for both E. Boyd and the Curtins. Between 1939 and 1940, E. Boyd Hall and Ned Hall left Santa Fe and lived briefly in New York City, where Ned Hall pursued his Ph.D. in anthropology at Columbia University. The Halls returned to New Mexico in the summer of 1941, where Ned headed a summer field school in northwestern New Mexico to work on a partnership between Columbia University and the Santa Fe-based Laboratory of Anthropology.85 That fall, Ned and E. Boyd Hall used “the facilities of the Laboratory for a study of the great quantity of material recovered from” the summer project.86 They also worked to restore historic santos, with Hall recalling the restoration of one owned by Cady Wells.87 In 1942 and 1943, while her husband served in the U.S. Army, Boyd helped organize an exhibit of santos at the Laboratory of Anthropology, which was held in June 1943. She and Ned divorced in October.88

As Boyd crisscrossed the nation in the war years, Leonora Scott Muse Curtin and Leonora Francis Curtin found matters difficult at El Rancho de las Golondrinas. They had directed their ranch hands to aggressively move into dairy cattle, thinking milk products would find a ready market in Santa Fe. The change in agricultural production failed. In July 1944, the Curtins instructed ranch foreman, Jessie W. Bonner, to hold an auction of 31 milk cows, 1 guernsey bull, 2 mules, and 9 head hogs. Bonner's announcement of the sale

82 Scharff and Brucken, "The House of Three Wise Women," 58.
84 Padilla, 101-102.
85 "Ned Hall to Direct Laboratory-Columbia Summer Field Work," Santa Fe New Mexican, June 17, 1941.
86 "D'Harnoncourt and Ansel Adams Do Some Work at Laboratory," Santa Fe New Mexican, November 19, 1941.
87 Hall, An Anthropology of Everyday Life, 139-140.
88 "Exhibition of Santos at Laboratory," Santa Fe New Mexican, June 10, 1943; "E. Boyd Hall Seeks Divorce," Santa Fe New Mexican, October 22, 1943; Hall, An Anthropology of Everyday Life, 145.
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on July 15 listed the location as the “Curtin Ranch.” In 1999, Glenna Bonner Duff recalled that another auction took place "after" the war and noted that her father "auctioned off most of the equipment" and sold the rest of the dairy herd that had once numbered 200 dairy cattle. Leonora Muse Curtin documented the 1944 auction and was obviously still engaged with the property. But the Curtin's preservation interests increasingly turned from the historic ranch to an academic focus on the identification and preservation of native plants.

The Paloheimos, Boyd, and Golondrinas, 1946-1964

In 1946, Leonora Francis Curtin married Finnish diplomat Yerjo A. Paloheimo. They adopted four children from Finland and resided in Pasadena, California. The Paloheimos shared an interest in Finnish folk culture, sponsoring a small museum in the 1960s about Finnish folk art within the family's sprawling Pasadena estate. Also in 1946, E. Boyd published *Saints & Saintmakers*, a work that her biographer Claudia Larcombe called “the first truly scholarly and well-researched book” on the subject. That same year she was part of a team at the Laboratory of Anthropology that prepared a traveling exhibit of the Kleijkamp-Monroe Collection of New Mexico Santos titled, “Santos: A Primitive American Art.” Jan W. A. Kleijkamp and Ellis Monroe were New York City collectors, who may have met E. Boyd during her years in the city. They acknowledged Boyd's "painstaking collaboration with us and with Willard Hougland [the laboratory director] in identifying the various Saints and for suggestions leading to additional important acquisitions." Leonora Scott Muse Curtin was another collaborator on the project who had been studying medicinal herbs in northern New Mexican villages. Her book, *Healing Herbs of the Upper Rio Grande*, published in 1947, is a study respected for its in-depth field research and sound conclusions.

The Kleijkamp-Monroe collection exhibit opened in late 1946 at the Pasadena Art Institute, then a small institution located within a historic house. Boyd traveled to Pasadena to give a series of lectures about the collection and the topic of santos in January 1947. Boyd then stayed in southern California for the next three years, writing as a critic for *Arts & Architecture*, a Los Angeles-based magazine. She also provided stories about the arts for the Pasadena newspaper. In March 1949, the Pasadena newspaper spotlighted

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89 Auction Announcement, Acequia Madre House Collection, New Mexico Digital Collection.
90 Duff, "The Bonner Family."
91 Padilla, 104.
93 Willard Hougland, et al., *Santos: A Primitive American Art* (Santa Fe: Laboratory of Anthropology, 1946), 1.
E. Boyd as one of the city's “career women,” and the story detailed her work as cataloging the santos collection at the Santa Barbara Art Museum, and her consulting with the Los Angeles County Museum on a Santos exhibit. Larcombe documents that E. Boyd formally joined the Los Angeles County Museum staff first as a research librarian and then in 1950 as the museum registrar.

In 1951, E. Boyd's career shifted again to Santa Fe after the artist Cady Wells decided to donate his sizeable art collection to the Museum of New Mexico. His donation was conditioned on the museum hiring E. Boyd as curator for a new Spanish Colonial art department. The young artist whom Boyd had befriended almost twenty years earlier provided the means for her to continue her work. Besides turning her attention to the Wells collection, E. Boyd also moved to resurrect the dormant Spanish Colonial Arts Society and reconnect with Leonora Francis Curtin Paloheimo. In the summer of 1952, she led the reorganization of the society, where E. Boyd and Leonora Francis Curtin Paloheimo served together on the publications and purchasing committees.

Also, in 1952 another significant public intellectual, the artist, writer, and editor J. B. Jackson, became associated with El Rancho de las Golondrinas. Jackson launched Landscape magazine in 1951 and lived on Garcia Street in Santa Fe. In the summer of 1952, Jackson and Y.A. Paloheimo were among the hosts for a reception for Florence Dibrell Bartlett, an important donor for the new Museum of International Folk Art. Between 1952 and 1953, the Paloheimos offered Jackson the Hidalgo House on the grounds of las Golondrinas, with the cheap rent that allowed Jackson to increase his efforts in Landscape. Jackson's biographer, Helen L. Horowitz, emphasizes that with the Autumn 1952 issue of Landscape “there came a marked shift in the magazine's focus from the American Southwest to the wider world,” and truly became a "Magazine of Human Geography.”

By 1954, Jackson brought the editing and printing of the journal to Santa Fe, and it began a steady rise in circulation and international acclaim. Historian Chris Wilson observed that the journal "was read by leading figures in half a dozen fields, and by students who would emerge as important scholars and commentators in their own right." At the same time, Jackson gained fame as a lecturer in the city. For Jackson Santa Fe was much more than
a base for his editorial work. He joined the city's art scene. In 1955, he exhibited twelve
drawings and watercolors as part of a program at the Museum of International Folk Art.\textsuperscript{103} Three years later came “a series of small pen and ink sketches, several chalk drawings and
a watercolor” at the Art Museum of the Museum of New Mexico.\textsuperscript{104} By the end of 1959,
the local newspaper published a feature story about \textit{Landscape}, which had just recently
achieved a circulation of 2,000 circulation.\textsuperscript{105} Jackson stayed at Hidalgo House until
1965, when he completed a new home a half-mile away in La Cienega. The more than ten
years he spent in Hidalgo House represent a significant and formulative period for both
Jackson and \textit{Landscape} magazine.\textsuperscript{106}

In 1951-1952, came two events that may have provided the first glimmer of El Rancho de
las Golondrinas museum. Local La Cienega residents told Y.A. Paloheimo stories of a
torreón that once stood on the ranch, overlooking the route of El Camino Real. When he
shared the tales with staff at the Museum of New Mexico, they encouraged him to locate
the place and rebuild it, which he did in 1951-1952. In the fall of 1952, the Spanish
Colonial Arts Society adopted a resolution that called for the society to “undertake to
furnish and install the contents of an old New Mexican house and outbuildings from
Spanish Colonial collections,” and for the house to be owned by the newly established
Museum of International Folk Art or its foundation with the land purchased by the
Museum of New Mexico.\textsuperscript{107}

Nothing happened immediately with the resolution, and in 1953 the society deferred it, but
both Leonora Francis Curtin and Y.A. Paloheimo supported the concept. As a former
Finnish cultural attaché to the United States, Paloheimo knew of his country's tradition of
"open-air" museums. The term "open-air" museum came from early institutions in
Finland; later Y.A. Paloheimo would also describe Golondrinas as a "living history"
institution because in late 1960s and early 1970s the term "living history" was used by
museums and historic sites that relied on outdoor settings and experiences for their
visitors. By the time the museum opened to the public in 1972, most visitors called it
simply the las Golondrinas museum, an appellation that continues to be used by the
public.

In 1953, Y.A. Paloheimo became a vocal supporter of building an open-air museum in
Santa Fe as part of the Museum of International Folk Art. The museum's sponsor,
Florence Dibell Bartlett, already possessed a historic log dwelling from Sweden and
thought it could be the centerpiece of an open-air museum. Paloheimo took up the charge,
contacted UNESCO, and took the family on an extended trip to Europe to visit

\textsuperscript{103} J. B. Jackson photograph and caption,” Santa Fe \textit{New Mexican}, May 22, 1955.
\textsuperscript{104} Ben Bowen, "About the Arts," Santa Fe \textit{New Mexican}, October 26, 1958.
\textsuperscript{105} Pete, Peterman, "Slick Little Magazine Published in Santa Fe," Santa Fe \textit{New Mexican}, December 13,
1959.
\textsuperscript{106} Horowitz, 110; Wilson, "J.B. Jackson House," 8-12.
museums. In 1954, he reported on the value of open-air museums at a roundtable discussion held at the Spanish Colonial Arts Society. The International Folk Art concept soon died because the museum lacked the land needed to execute the project. Paloheimo's experience and interests later combined with the Curtins' appreciation of Spanish Colonial craft arts and traditions to reconsider the future of El Rancho de las Golondrinas.

Boyd's reinvigoration of the Spanish Colonial Arts Society also reinvigorated the Paloheimos' interests. According to Carmella Padilla, as members of the Society's collections committee, they often traveled “with Boyd along dusty northern New Mexico back roads in search of valuable examples of Spanish colonial work to purchase for the collections. All the activities brought a new sense of purpose to Hispano arts patrons, as well as renewed pride to Hispano artists. Most had neglected their art during the war but were now encouraged to create again. The result was a new wave of innovative and wholly original, traditional art.”

In 1962, the Spanish Colonial Arts Society led by E. Boyd considered a new potential outdoor museum site on 3.2 acres near St. John's College in Santa Fe donated to the society by Ruth Catlin. The Museum of New Mexico, however, objected, insisting that such an institution in Santa Fe would duplicate the museum's plans to open new period rooms at the Palace of the Governors. The society then backed away from the idea, even as the museum kept in storage “the bulk of the collections in the museum's custody," especially those on long-term loans from the Spanish Colonial Arts Society.

A new survey project in 1964-1966 led E. Boyd to yet another possible location. She had been involved in an intensive Santa Fe County survey of historic buildings and places since at least 1964. Led by state archivist/historian Dr. Myra Jenkins and including Boyd's Spanish Colonial Arts Society colleague Alan C. Vedder (1912-1989) and Sylvia Loomis of Landscape magazine, Boyd had been conducting archival research and field documentation of the county's older buildings for the recently formed Historic Santa Fe Foundation. In 1966, the Foundation published its findings in the booklet, Old Santa Fe Today, that Sylvia Loomis edited and John Gaw Meem wrote the introduction.
Jenkins, and Vedder had led the field research and during that work Boyd came to understand the historical importance of El Rancho de las Golondrinas. In 1965, Boyd became curator emeritus at the Museum of International Folk Art and Alan Vedder became the second curator of the Spanish Colonial Arts collection and the manager of the revitalized Spanish Market. Boyd now had the time to turn her attention to the outdoor museum concept.

Establishing El Rancho de las Golondrinas Museum, 1965-1972

On July 5, 1965, Boyd sent to Leonora and Y.A. Paloheimo an expansive plan for “a New Mexican Village Plaza” as a new project of the Spanish Colonial Arts Society, to be located at Las Golondrinas. Boyd envisioned the plaza including many buildings: a chapel, morada, community hall, private homes, a torreon, barns, hay-racks, store-rooms, grist mill, corrales and garden plots at “suitable, out-lying locations.” The basic construction material would be adobe but “with a chronological range of architectural styles from the defensive, or almost windowless and flat roofed type to the early “Territorial' showing eastern U.S. influence in woodwork, doors, windows, portales [sic] and roofs.” In addition, “Various types of fireplaces, zaguans and etc. would be shown together with the formerly prevalent earth floors in exhibit interiors.”

Based on her years studying the objects and buildings of early New Mexico, Boyd believed that the museum would have four purposes/goals: (1) “to show a now vanished New Mexican architecture and way of life, as surviving old houses are either in ruins or have been modernized;” (2) “to suitably display examples of old woodwork, textiles and other collections in their authentic settings;” (3) “to keep the historical exhibits alive by including living features such as: live weavers with a concession to sell their products . . . a craft shop, possibly a restaurant for regional foods in proper seasons, a library of reference works, information center and book and pamphlet shop;” and (4) “botanical section of trees, shrubs & plants brought by the Spanish to New Mexico,” similar to the existing La Purisima Mission in California. Boyd added “Regional herbs and chile could also be sales items.”

Goals three and four would have caught the Paloheimos' attention: the third goal would be similar to the Native Market of the 1930s and the fourth goal appeared to be a reference to Leonora Muse Curtin's past scholarship on native plants in the Southwest.

Boyd stated that the new venture would not be in competition with existing Santa Fe museums because its "rural setting" would be emphasized. She admitted that the project could be costly, estimating that the Spanish Colonial Arts Society would need to provide $30,000 a year to support operations. She recommended that the museum start with a small staff: a full-time resident curator, a secretary, and resident custodian and that

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115 Ibid.
perhaps it would close in the winter months, to eliminate the cost of heating. Boyd wanted utilities placed underground to maintain the historic setting. She also had confidence that the village could be income-producing, perhaps a reflection of the success of the Spanish Market when Vedder and the Spanish Colonial Arts Society had reopened it earlier in the summer of 1965. Boyd ended, prophetically, with the observation that “The pleasure of seeing this idea develop into reality would be not only rewarding to all of those concerned, but, as soon as an actual operation is seen by others it will attract more enthusiasm and material support.” She added: “The majority does not share the imaginative vision of the planner but does respond to what it sees once it is completed, to be touched, seen and explored.”

The Paloheimos fully agreed with Boyd's assessment. They spoke with John Gaw Meem about existing historic ranch buildings and the possibilities of adding moved historic buildings or reconstructed buildings to create a living history museum of a Spanish Colonial-period ranch. Meem was enthusiastic as Y.A. Paloheimo recalled in 1985: “Meem brought my attention to several very old existing buildings on the ranch because of their special charm and beauty.” Letters between the Paloheimos and Boyd over the next two years chart the progress toward an open-air museum. In late 1966, Boyd asked the Paloheimos for financial assistance and storage for a Corpus Christi wooden altar made initially for the Delgado family. By the fall of 1967, restoration planning was underway. In early 1968, Y.A. Paloheimo told his ranch foreman, H. L. "Bud" Hagerman to allow Elias Sena to “repair the old house near the barn.” He told the foreman: “Architect John Meem from Santa Fe was very much interested by the house and hoped that I could restore it. It would be a natural part of our Farm Exhibits and could be renovated for exhibit purposes only, not for occupancy.” Here, Paloheimo was following Boyd's advice in the July 5, 1965, memo in which she observed “The addition of historical and architectural exhibition structures however will not be as costly as units designed for habitation since the exhibit rooms could be built without plumbing. Minimum electrical lighting for dark summer days would be adequate.” Paloheimo closed by reminding his foreman that Meem “thought it also very important that I should consult Miss E. Boyd and Mr. Allen [sic] Vedder about various details in repairing and reconstructing the house.” That summer, Leonora and Y.A. Paloheimo acquired a wooden well house and window frames from Jose Romero and the collecting of objects and building materials for the project was underway.

In the spring of 1969, Bud Hagerman warned Y.A. Paloheimo of the costs of carrying out restoration and reconstructions and the difficulty he had found in meeting the project's

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116 Ibid.
118 Padilla, 116.
119 Y.A. Paloheimo to H. L. Hagerman, January 2, 1968, Archives, El Rancho de las Golondrinas.
120 "Tentative outline of plans."
121 Paloheimo to Hagerman, January 2, 1968.
122 Padilla, 118.
goals for authenticity and accuracy: “All that has been constructed is well done—you even have craftsmanship. The money you have so far spent gives, to me, a very good account of itself in what is has produced.”123 Hagerman admitted he had worked closely with the construction foreman, Elias Sena, and they had proceeded with the work by interpreting “the intent of the architect's designs and of your interests, and of how to get there with what was available.”124

Hagerman had confidence in the work of Sena and his crew and understood that their Hispanic craftsmanship underlies the architectural significance of the property.125 Elias C. Sena was a local contractor from La Cienega, who put together a crew from his community and carried out most of the restoration and reconstruction work at las Golondrinas from 1969 to 1974. Hagerman also reported that William Lumpkins, a Santa Fe architect that Curtin and the Paloheimos hired for the project, had been absent from the work except to tell Hageman and Sena that everything seemed to be progressing well. In an assessment a year later, Paloheimo raved about what he called the "Old Cienega Village" project's progress to friends Alan and Ann Vedder, especially from the reports by E. Boyd and the Spanish Colonial Arts Society: “To think that the Spanish Colonial Arts Society would have a collection of old doors and shutters, exactly what our project needs at this crucial time, and give us permission to use them is almost too much to swallow. Also, that our oldest exhibit, the Francisco De Baca y Terrus Placita house, would have a special Loom room for that old loom belonging to the S.C. Society, is beyond me.” Paloheimo also reported that corrals were "beginning to take shape and this week the blacksmith shop is being reconstructed, followed by the sheep shed, cellar, and one more fuerte.”126

Later that year, the Paloheimos invited a group of Hispano educators and cultural leaders to inspect the project. The Paloheimos knew that a project, funded and directed by Anglos, no matter how well meaning, would be problematic for the Hispanic community. The group that visited the ranch included Anita Gonzales Thomas, an educator and descendant of Manuel Francisco Delgado, an 18th-century owner of a large rancho that included Las Golondrinas. Her key connections with leaders in the Santa Fe community proved important to the Paloheimos and contributed significantly to the museum's success in its planning and early years of operations. Other members of the group included Phil Lovato, who had served as mayor of Taos, restauranteur Arturo Jaramillo of Chimayo, and from Santa Fe, Adrian Bustamante of the College of Santa Fe, merchant Tino Chavez, and educator/writer Pedro Ribera Ortega.127 The group came away from the visit impressed and gave their support. Bustamante served as the museum's first curator in 1972 and became one of the state's leading historians in the 1980s and 1990s.

123 Bud [Hagerman] to Y.A. Paloheimo, March 25, 1969, Archives, El Rancho de las Golondrinas.
124 Ibid.
125 Padilla, 120.
127 Padilla, 127.
Another significant community advisor was Socorro Aragon, a respected Hispana educator who organized the museum's early festivals. In an interview with former museum board member Michael Taylor, Aragon recalled that influential Hispano men and women with Spanish Colonial roots in the area formed a small advisory board that met regularly with the Paloheimos, first at the Acequia Madre House and after 1972, in the Founders' Room of the museum. The Paloheimos depended heavily on this board to ensure the museum was accurate and authentic in its depictions of Spanish Colonial life in northern New Mexico foodways, ranching, farming, arts and crafts, and performing arts. Anita Gonzales Thomas was very well known in Santa Fe and was an acquaintance of the Paloheimos. She enlisted help from educators from the area, including Reynalda Ortiz y Pino Dinkel, Nora Chavez, Fabiola Cabeza de Baca Gilbert, and Guadalupe Vaughn. Hispano men, who were leaders in the fields of education, history and business, such as Pedro Ribera Ortega, Arturo Jaramillo, and Edward Delgado provided guidance to the museum through its establishment and early development. These Hispanos helped introduce the Paloheimos and their circle of friends to people living in the northern mountain villages, such as Truchas, Trampas, and Vadito. These villagers shared stories of rural Hispano life and donated or sold structures, such as mills, log cabins, and corrals, to the Paloheimos for reassembly on the museum property. The Sociedad Folklorica de Nuevo Mexico was actively involved with las Golondrinas museum from its inception by performing dances at the festivals using period dresses that had been handed down through generations. Its mission was to collect, preserve, and pass the knowledge of the customs and traditions of their early ancestors to younger generations and the general public. These intangible values were essential in creating the museum. Many of their members can trace their lineage to the first Spanish settlers who came with Juan de Oñate in 1598 to New Mexico.

In December 1970, the National Trust for Historic Preservation held a regional workshop in Santa Fe and the final day included a tour to las Golondrinas. The Santa Fe newspaper treated the workshop as a major event with stories during the week and the following week. It also reported on the progress at Las Golondrinas:

They have been restoring the historic Las Golondrinas Ranch to be the center of the open air museum. The original buildings were in a placita style setting, heavily gated and with a torreon for defense against raiding Comanches. From historical references plus memories of old-timers in the area, the buildings have been reconstructed fairly accurately, they believe. There were scarcely more than the foundations to build from except for one big barn and the big, old kitchen.
Restoration has been completed on one of the molinos so the visitors will see this water mill in operation. Also completed are a lecture hall, meeting room, and modern kitchen.\textsuperscript{128}

The opening phase of the museum was nearing completion in January 1971 when Lenora Curtin Paloheimo wrote E. Boyd, exclaiming “So, here we have entered, as by Magic, into another field of fascinating activity with tremendous possibilities.” Leonora shared the idea of introducing “an authentic pair of longhorn Mexican oxen.” In fact, she had already written the director of California State Parks for assistance. She told Boyd: “We really hit a Bonanza in restoring the old Las Golondrinas ranch.” The Paloheimos were especially excited by the interest of the Smithsonian Institution in adding the "Old Cienega Village Museum" to its new living historical farms project. Leonora was also pleased with the support from Dr. Myra Jenkins of the New Mexico State Archives for finding primary documents on the ranch's early history and quoted her as saying “Las Golondrinas ranch to be the most historic ranch in New Mexico.”\textsuperscript{129} Then there was the buzz from the regional and national experts who visited the ranch during the Regional Preservation Workshop of the National Trust of Historic Preservation on December 4, 1970 and recommended that the family pursue national recognition. Paloheimo told Boyd that the experts felt “it should be made a Historic Monument or Landmark, I can not now remember which.” Paloheimo asked: “What is your opinion in the matter?” Paloheimo added: “We are indeed grateful to you, E. Boyd, and happy for the valuable help you are giving.”\textsuperscript{130}

During 1971, work continued on restorations and adding buildings. Blacksmith Miguel Casias and his son, Tony Casias, rebuilt the wheelwright shop. The winery equipment was attributed to Tony Gallegos from Cienega. Carmella Padilla recorded that “Manuelita Cordova of Vadito knew how to alis, a delicate finish coat for building interiors that gave a pale-wheat tint to adobe walls. She also knew how to mix mica-based paint, which was used to stencil floral designs on interior walls in Sierra Village. Her husband, Laureano, who had his own mill in Vadito, was a great help in bringing the 1873 Truchas Molino back to life” while another “La Cienega neighbor, a man named LeFebre, eagerly offered to rebuild” the Sapello water mill,” with the assistance of Bud Hagerman.\textsuperscript{131}

In February of 1971, Y. A. Paloheimo, listing himself as director, submitted material for "The Old Cienega Village Museum" for inclusion in the forthcoming Smithsonian Institution directory for living history farms. The application listed the Leonora Scott Muse Curtin and the Paloheimos' home at 614 Acequia Madre in Santa Fe (the current Acequia Madre House Museum) as the ranch's address.

\textsuperscript{129} [Paloheimos] to E. Boyd, January 26, 1971, ibid.
\textsuperscript{130} Ibid.
\textsuperscript{131} Padilla, 126.
The application addressed the current project status by stating that restoration began in 1967 and that the "Cost is borne by the owners and work is done under the guidance of experts at the various Santa Fe Museums and from the Spanish Colonial Arts Society." The application also stated the ambitious nature of the project, emphasizing that the Sierra Village exhibit was near completion but also that the development of the 300-acre museum park fully was still some time in the future.\textsuperscript{132}

Restoration had progressed to the point that supporters understood that the museum would need a new institutional structure outside of the Spanish Colonial Arts Society. In the summer of 1971, supporters met at Las Golondrinas and established the Colonial New Mexico Historical Foundation. Whether or not the new name was the brainchild of Leonora Francis Curtin Paloheimo, who had reorganized the original Arts Society in 1938, or E. Boyd, or Y.A. Paloheimo is unclear from the records available to the author.

An account of the meeting by Anita Gonzales Thomas, the initial foundation secretary, acknowledged that the new museum at Las Golondrinas was the vision of Leonora and Y. A. Paloheimo and Leonora Scott Muse Curtin. The new foundation focused on education, giving as its purpose: “To collect, preserve and in a suitable way exhibit materials pertaining to Colonial New Mexico history and the Spanish cultural heritage, affording such materials to all segments of the public, with a particular emphasis on students and teachers.”\textsuperscript{133}

During the fall of 1971, work continued as documented in a report from E. Boyd to the Paloheimos about Elias Sena's progress with adobe buildings, roofs, and interior elements of several buildings.\textsuperscript{134} This letter documents the close working relationship between the Paloheimos, Boyd, Vedder, and Sena. For instance, Boyd wrote of the work on the Pino House:

We presumed to suggest a few things to which Mr. Sena agreed and that you will also. (1) Access to attic as people will live there—a steep, narrow, inside stairway going to a trapdoor in floor of attic—a traditional solution after pitch roofs and attics came in. This was more convenient and practical than a ladder or an outside stairway. Mr. Sena thought he could fit it into the north wall of the hall. (2) He also asked what we thought of a built in alacena (cupboard) in the small, rather waste space at the right of the entrance door into the hall. I thought that a good idea—pretty and useful too.\textsuperscript{135}

Boyd next reported about a discussion with Sena on lighting in the attic spaces. Boyd wrote: “I reminded him of an old style of setting them in the attic end wall on the diagonal instead of level, so that they form a diamond. I remember some at Jacona—of course long

\textsuperscript{132} "The Old Cienega Village Museum," February 8, 1971, Archives, El Rancho de las Golondrinas.


\textsuperscript{134} E. Boyd to Leonora and George Paloheimo, November 3, 1971, Archives, El Rancho de las Golondrinas.

\textsuperscript{135} Ibid.
vanished. Mr. Sena said that he recalled one or two at Galisteo set that way.”136 She ended by observing “Mr. Sena was so nice and he has such good ideas and interest.”137

The Museum Opens to the Public in 1972

In November of 1971, the new foundation also held a three-day education session for history educators sponsored by “the Cultural Awareness Center” at the University of New Mexico and, in part, at the museum. The participants found that “only the finishing touches are lacking.”138 Although the restoration was not complete, the foundation directors decided in the spring of 1972 to open the doors on a limited basis. The first event was a spring conference in April then came an open house on a mid-May weekend. Attendance was in the hundreds, and the local newspaper covered the activities.139 The following week, the Northern Rio Grande Resource Conservation Project held its council meeting at the museum.140 Similar small gatherings in the spring and summer tested the waters. Then in October, the museum held its first Harvest Festival, which proved very successful. Santa Fe journalist Jim Maldonado gushed that he and his wife were so impressed “we became family members of the foundation. And hundreds of others who visited Sunday also became members. And it is no wonder . . . it certainly is [a] masterpiece in restoration.”141

After the 1972 opening, the museum steadily gained recognition and attendance. That November, the New Mexico organization of "Suburban School Superintendents" met at El Rancho de las Golondrinas to acquire first-hand knowledge of the museum's offerings and programming.142 A turning point came in March 1973, when Jack Nelson published a feature article on the museum, two weeks before its spring opening. Nelson's "Step through the curtain of time" was tied to the theme of "Discover New Mexico," connecting both the educational and tourism missions of the museum. Nelson observed: “Here is the essence of Spanish colonial life as it was in Old New Mexico, brought together and preserved for all time as the tides of change inexorably wash away its counterparts elsewhere.”143

The Museum becomes a Leading Cultural Institution in New Mexico, 1973-1990

136 Ibid.
137 Ibid.
The recognized visionary of the museum was Y.A. Paloheimo, who served as director and became the public face of the institution for its first ten years. Leonora Scott Muse Curtin died in 1972. The previous year, E. Boyd had shifted her attention to completing her magnum opus, *Popular Arts of Spanish New Mexico*, which was released in May 1974. She died in September 1974, receiving a front-page obituary in the Santa Fe *New Mexican*. Yet Leonora Francis Curtin Paloheimo remained committed to the vision for the museum and her husband's leadership. She stayed as the patron of the project while her husband promoted the restoration. In a 1976 feature on Las Golondrinas in *Americana* magazine, a photo of Y.A. Paloheimo's with his bolo necktie and cowboy hat was the largest single image in the article; Paloheimo was given credit for the work since 1967 because many of the early contributors had been forgotten.

The 1976 article observed that all aspects of the restoration were almost complete, with Pedro Ribera Ortega hired as the new director/curator while Rafael Lobato as the caretaker/educator. In April the museum hosted a state convention of 500 bilingual educators. The museum achieved a national profile by the time of the American bicentennial. As part of the state's Bicentennial Spring Festival, the museum hosted a recreation of Governor de Anza's 1778 visit to the ranch. Governor Jerry Apodaca of New Mexico, Governor Raul Castro of Arizona, and Governor Richard Lamm of Colorado attended the ceremony at which Santa Fe Mayor Joseph Valdes presented Leonora Francis and Y.A. Paloheimo with the Santa Fe Medal of Honor for their work and contributions to New Mexico history. El Rancho de las Golondrinas was recognized an important cultural institution in Santa Fe and throughout New Mexico.

In 1982, Leonora Francis Curtin Paloheimo and her husband Y.A. Paloheimo formed a charitable trust for the museum's administration and future financial sustainability, but that sustainability was difficult to achieve. Y.A. Paloheimo died in 1986, and Leonora continued to bankroll the museum. In 1989, she provided the museum with $233,000 and told the board that it had to find additional sources of revenue. By 1990, staff and volunteers established a budget for day-to-day operations. Leonora Francis Curtin Paloheimo, the last of the museum founders, died in 1999.

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145 "Well-known SF archaeologist dies," *Santa Fe New Mexican*, October 1, 1974.
147 "Local group to host bilingual educators," *Santa Fe New Mexican*, April 4, 1976.
149 "SF Honors De Anza," *Santa Fe New Mexican*, May 16, 1976; Rosanna Hall, "Re-enacting the time of De Anza," *Santa Fe New Mexican*, May 17, 1976.
150 Padilla, 137-138.
El Rancho de las Golondrinas
Name of Property
Santa Fe County, NM
County and State
9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Primary Sources

Archives, Acequia Madre House Museum, Santa Fe, New Mexico.

Archives, El Rancho de las Golondrinas, Santa Fe County, New Mexico.

E. Boyd Interview, October 8, 1964, Archives of American Art, Smithsonian Institution.


Philadelphia Inquirer, 1929-1931.

Santa Fe New Mexican, 1930-1977.


Secondary Sources


El Rancho de las Golondrinas  
Name of Property  


United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900     OMB No. 1024-0018

El Rancho de las Golondrinas
Name of Property                   County and State
Santa Fe County, NM

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey   # __________
____ recorded by Historic American Engineering Record # __________
____ recorded by Historic American Landscape Survey # __________

Primary location of additional data:

__X__ State Historic Preservation Office
____ Other State agency:  State Archives
____ Federal agency
____ Local government
____ University
__X__ Other
   Name of repository: El Rancho de las Golondrinas

Historic Resources Survey Number (if assigned): ______________

10. Geographical Data

  Acreage of Property Approximately 230 acres. This does not include the acreage listed as part of the two previous National Register listings, which total roughly eight acres.

  Use either the UTM system or latitude/longitude coordinates

  Latitude/Longitude Coordinates
  Datum if other than WGS84: __________
  (enter coordinates to 6 decimal places)

  1. Latitude: 35.573528   Longitude: -106.113653
  2. Latitude: 35.573328   Longitude: -106.112233
  3. Latitude: 35.573581   Longitude: -106.112209
  4. Latitude: 35.573295   Longitude: -106.110301
  5. Latitude: 35.574461   Longitude: -106.109482
El Rancho de las Golondrinas
Name of Property

Santa Fe County, NM
County and State

6. Latitude: 35.574381     Longitude: -106.105144
7. Latitude: 35.571992     Longitude: -106.098573
8. Latitude: 35.567533     Longitude: -106.098483
9. Latitude: 35.565589     Longitude: -106.101402
10. Latitude: 35.569717    Longitude: -106.106528
11. Latitude: 35.566403    Longitude: -106.112244
12. Latitude: 35.571053    Longitude: -106.115169

Verbal Boundary Description (Describe the boundaries of the property.)
The nominated property is indicated by a heavy purple line on an attached map drawn to scale and corresponding to the points of latitude and longitude.

Boundary Justification (Explain why the boundaries were selected.)
The nominated boundary includes the intact parcel historically associated with El Rancho de las Golondrinas Living History Museum.

11. Form Prepared By
name/title: Amy Kostine, Savannah Knies and Carroll Van West
organization: MTSU Center for Historic Preservation
street & number: P.O. Box 80, MTSU
city or town: Murfreesboro state: TN zip code: 37132
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e-mail: carroll.west@mtsu.edu, amy.kostine@mtsu.edu, savannah.grandey@mtsu.edu
date: October 5, 2021

State Historic Preservation Office
name/title: Steven Moffson, State and National Register Coordinator
organization: New Mexico Historic Preservation Division
street & number: 407 Galisteo Street, Suite 236
city or town: Santa Fe state: New Mexico zip: 87501
phone: 505.476.0444
date: July 19, 2022
Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn’t need to be labeled on every photograph.

**Photo Log**

Name of Property: El Rancho de las Golondrinas

City or Vicinity: Santa Fe

County: Santa Fe    State: New Mexico

Photographer: Savannah Knies (photos 1-49) and Amy Kostine (photo 50)

Date Photographed: March 3, 2020 (photos 1-49) and October 14, 2021 (photo 50)

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 50. Open space separating the contemporary visitor and operations zone (left) and the Golondrinas and Baca placitas (right), photographer facing east.

2 of 50. Baca and Golondrinas placitas (left) and Performance Stage (right), photographer facing south.

3 of 50. Golondrinas Placita, photographer facing southeast.
4 of 50. View of the contemporary visitor and operation zone with the Performance Stage on the left and the Golondrinas Placita on the right, photographer facing north.

5 of 50. Golondrinas Placita, photographer facing north.

6 of 50. Golondrinas Placita, photographer facing northwest.

7 of 50. Golondrinas Placita door, photographer facing north.

8 of 50. Golondrinas Placita, photographer facing northeast.

9 of 50. Golondrinas Placita door, photographer facing west.

10 of 50. Manuel Baca and Delgado House, photographer facing north.

11 of 50. View of the Baca Placita with the Tool Shed and Root Cellar on the left and the Tin Shop and General Store on the right, photographer facing southeast.

12 of 50. Baca Placita, photographer facing southwest.

13 of 50. Main Ditch, photographer facing south.

14 of 50. Path approaching the Carpenter Shop (right) and Wheelwright Shop (left), photographer facing south.

15 of 50. Path approaching the Talpa Mill (right) and the Blacksmith Shop (left), photographer facing southwest.

16 of 50. Talpa Mill, photographer facing northeast.

17 of 50. Agricultural field with the Penitente Meeting House of our Lady of Peace (background), photographer facing east.

18 of 50. Penitente Meeting House of Our Lady of Peace, photographer facing northeast.

19 of 50. Blacksmith Shop, photographer facing southeast.

20 of 50. Agricultural field, photographer facing west.


22 of 50. Barela Mill from Truchas and log flume, photographer facing south.

23 of 50. Barela Mill from Truchas, photographer facing south.
24 of 50. Road approaching Cienega Creek, photographer facing east.

25 of 50. Ratón Schoolhouse, photographer facing northwest.

26 of 50. Road approaching the Winery, photographer facing east.

27 of 50. Winery and vineyard, photograph facing north.

28 of 50. Path approaching the Penitente Meeting House of our Lady of Peace, photographer facing south.

29 of 50. View from the hilltop near the Penitente Meeting House of our Lady of Peace, photographer facing west.

30 of 50. View overlooking the Penitente Meeting House of our Lady of Peace, photographer facing north.

31 of 50. View of the Big Mill from Sapelló from the Leonora Curtin Paloheimo Memorial and Mill Pond, photographer facing northwest.

32 of 50. Big Mill and pond, photographer facing west.

33 of 50. Big Mill, photographer facing southwest.

34 of 50. Path approaching the Simple Home (left) and the pigpens and chicken coop (right) in the Sierra Village, photographer facing west.

35 of 50. Pigpens, chicken coop, and orchard in the Sierra Village, photographer facing northeast.

36 of 50. Corrals in the Sierra Village, photographer facing west.

37 of 50. Simple Home, photographer facing east.

38 of 50. Grandmother’s House, photographer facing northwest.

39 of 50. Mora House, photographer facing north.

40 of 50. View of the Sierra Village, photographer facing northwest.

41 of 50. Saint Isidore Chapel, photographer facing southeast.

42 of 50. Shepherd’s Cabin, photographer facing east.

43 of 50. Path to the tower located in between two ponds built by the Civilian Conservation
Corps, photographer facing west.

44 of 50. Path approaching the tower, photographer facing southwest.

45 of 50. View of an agricultural field and the residential area on the hilltop, photographer facing northeast.

46 of 50. Fork in the road in front of La Loma House, photographer facing west.

47 of 50. La Loma House, photographer facing north.

48 of 50. Hidalgo House, photographer facing east.

49 of 50. La Loma Cabin, photographer facing northeast.

50 of 50. El Camino Real de Tierra Adentro Segment, photographer facing west.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.
El Rancho de las Golondrinas
Name of Property

Santa Fe County, NM
County and State


National Register Boundary

Location Map
El Rancho de las Golondrinas

National Register Boundary

Sketch Map 1. Rancho del las Golondrinas
El Rancho de las Golondrinas
Santa Fe County, NM

Sketch Map 1B  East half of Golondrinas
No scale; National Register Boundary

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Sketch Map 2. Golondrinas and Baca Placitas north of Acequia

Sketch Map 3. Sierra Village and the Lowlands south of the Acequia
El Rancho de las Golondrinas
Santa Fe County, NM

Name of Property
County and State

Sketch Map 4. Morada Hill and 19th-Century Historic Private Residences on South Ridge
Figure 1. Left to right: Museum founders Leonora Scott Muse Curtin, Y. A. Paloheimo, and Leonora Curtin Paloheimo at las Golondrinas, 1948.
Figure 2. Leonora Scott Muse Curtin on Fudge, a plow horse, in front of La Loma, 1936. Courtesy of Acequia Madre House, Santa Fe, NM.

Figure 3. E. Boyd restoring santos, Santa Fe, New Mexico Photographer/ Charles Herbert Date/1958? Negative Number 015368 via palace of the Governors Photo Archives FB.
Figure 4. Construction of adobe exhibit building underway at las Golondrinas, c.1968.

Figure 5. La Loma, 1934. *Courtesy of Acequia Madre House, Santa Fe, NM.*
El Rancho de las Golondrinas  
Name of Property

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Figure 6. View of the pond with the Pino House and Barn, 1937. The barn was incorporated into the Golondrinas Placita. *Courtesy of Acequia Madre House, Santa Fe, NM.*

Figure 7. Young steers in front of the barn at las Golondrinas Placita, n.d. *Courtesy of Acequia Madre House, Santa Fe, NM.*
Figure 10. Luis Perea displays his work at the Blacksmith Shop, El Rancho de las Golondrinas, c.1970. *Courtesy of Archie Perea.*

Figure 11. Luis Perea on the walkway from the Big Mill to the Sierra Homestead, c.1970. *Courtesy of Archie Perea.*
El Rancho de las Golondrinas
Santa Fe County, NM

Photographs

1 of 50. Open space separating the nonhistoric visitor and operations area (left) and the Golondrinas and Baca placitas (right), photographer facing east.

2 of 50. Baca and Golondrinas placitas (left) and Performance Stage (right), photographer facing south.
3 of 50. Golondrinas Placita, photographer facing southeast.

4 of 50. View of the contemporary visitor and operation areas (background), Performance Stage (left), and the Golondrinas Placita (right), photographer facing north.
5 of 50. Golondrinas Placita, photographer facing north.

6 of 50. Golondrinas Placita, photographer facing northwest.
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7 of 50. Golondrinas Placita door, photographer facing north.

8 of 50. Golondrinas Placita, photographer facing northeast.

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9 of 50. Golondrinas Placita door, photographer facing west.

10 of 50. Manuel Baca and Delgado House, photographer facing north.
11 of 50. View of the Baca Placita with the Tool Shed and Root Cellar (left) and the Tin Shop and General Store (right), photographer facing southeast.

12 of 50. Baca Placita, photographer facing southwest.
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13 of 50. Main Ditch, photographer facing south.

14 of 50. Path approaching the Carpenter Shop (right) and Wheelwright Shop (left), photographer facing south.
15 of 50. Path approaching the Talpa Mill (right) and the Blacksmith Shop (left), photographer facing southwest.

16 of 50. Talpa Mill, photographer facing northeast.
17 of 50. Agricultural field with the Penitente Meeting House of Our Lady of Peace (background), photographer facing east.

18 of 50. Penitente Meeting House of Our Lady of Peace, photographer facing northeast.
19 of 50. Blacksmith Shop, photographer facing southeast.

20 of 50. Agricultural field, photographer facing west.
El Rancho de las Golondrinas
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22 of 50. Barela Mill from Truchas and log flume, photographer facing south.
El Rancho de las Golondrinas
Name of Property

23 of 50. Barela Mill from Truchas, photographer facing south.

24 of 50. Road approaching Cienega Creek, photographer facing east.
25 of 50. Ratón Schoolhouse, photographer facing northwest.

26 of 50. Road approaching the Winery, photographer facing east.
27 of 50. Winery and vineyard, photograph facing north.

28 of 50. Path approaching the Penitente Meeting House of our Lady of Peace, photographer facing south.
29 of 50. View of fields from Penitente Meeting House of our Lady of Peace, photographer facing west.

30 of 50. View overlooking the Penitente Meeting House of Our Lady of Peace, photographer facing north.
31 of 50. View of the Big Mill from Sapelló from the Leonora Curtin Paloheimo Memorial and Mill Pond, photographer facing northwest.

32 of 50. Big Mill and pond, photographer facing west.
33 of 50. Big Mill, photographer facing southwest.

34 of 50. Path approaching the Simple Home (left) and the pigpens and chicken coop (right) in the Sierra Village, photographer facing west.
35 of 50. Pigpens, chicken coop, and orchard in the Sierra Village, photographer facing northeast.

36 of 50. Corrals in the Sierra Village, photographer facing west.
37 of 50. Simple Home, photographer facing east.

38 of 50. Grandmother’s House, photographer facing northwest.
39 of 50. Mora House, photographer facing north.

40 of 50. View of the Sierra Village, photographer facing northwest.
41 of 50. Saint Isidore Chapel, photographer facing southeast.

42 of 50. Shepherd’s Cabin, photographer facing east.
43 of 50. Path to the tower located in between two ponds built by the Civilian Conservation Corps, photographer facing west.

44 of 50. Path approaching the tower, photographer facing southwest.
45 of 50. View of an agricultural field and the residential area on the hilltop, photographer facing northeast.

46 of 50. Fork in the road in front of La Loma House, photographer facing west.
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47 of 50. La Loma House, photographer facing north.

48 of 50. Hidalgo House, photographer facing east.
El Rancho de las Golondrinas
Name of Property

49 of 50. La Loma Cabin, photographer facing northeast.

50 of 50. El Camino Real de Tierra Adentro Segment, photographer facing west.