

HARRY N. ABRAMS, INC.

TIMES MIRROR

October 17, 1969

Mrs. Laura Gilpin
409 Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Mrs. Gilpin:

We are preparing for publication a book on the history of American Art, by Dr. Milton Brown, and would like to obtain a photograph of the exterior of San Esteban, Acoma, New Mexico.

In Hugh Morrison's Early American Architecture there is a photograph taken from the northeast, which is credited to you, and which Dr. Brown is interested in. (Xerox copy enclosed).

There are also three photographs of San José, Laguna, New Mexico which we are interested in. I am enclosing Xerox copies of these also.

I would appreciate it very much if you could inform as to the cost for each 8x10" black and white glossy print. At the present time we are interested in purchasing these photographs without reproduction rights, as final decisions on works to be reproduced as illustrations to the book, have not been made. Should any of these photographs be chosen, we will then pay the reproduction rights fees.

Thank you very much for your cooperation.

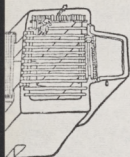
Yours sincerely,

Nancy Glassner
(Miss) Nancy Glassner

COLONIAL ARCHITECTURE

most 5. They tapered upward, diminishing to the top, giving a characteristic.

with hoes and bare feet, mixing the form boxes or *adoberos*. The about 10 by 18 inches, and 5 inches. After drying a day or two in the sun, and later stacked in piles. Giusewa, and in the foundations broken flat fragments, laid in the



seventeenth century (George Kubler, Taylor Museum)

corbels were set into the adobe *vigas*; they were usually cut in and painted in strong colors. The 40 feet long — at Acoma one 42 sometimes brought from great round, as at Acoma, Laguna, Indian axemen hewed them square metric ornament. The *vigas* were laid ceiling boards — rough, either side — or cedar poles (*sap*) these rested the adobe roof, 6 tons. The roof was surrounded like appearance of the massive, and drained by *canales* properly, and began to leak, more adobe was

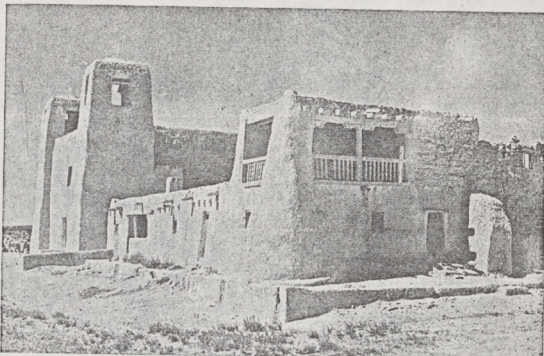
terior, and interior of the New in particular examples, and church of San Estevan at Acoma.

FLORIDA AND THE SPANISH SOUTHWEST

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'Sky-crowned Acoma,' an ancient pueblo built in the dangerous days of nomadic invasions, crowns a rugged flat-topped mesa rising 350 feet above the surrounding desert. For centuries the Acoma Indians lived here, tilling their crops on the plain below, and carrying all fuel and food by a tortuous path — punctuated by steps and ladders — to the refuge in the sky. Coronado visited it in 1540, and in 1629 Padre Juan Ramirez, trudging on foot and alone for scores of miles, came to the mesa to found a mission.

The church, a-building for many years, was perhaps completed in 1642, and it must have been a herculean task, for all materials were carried on



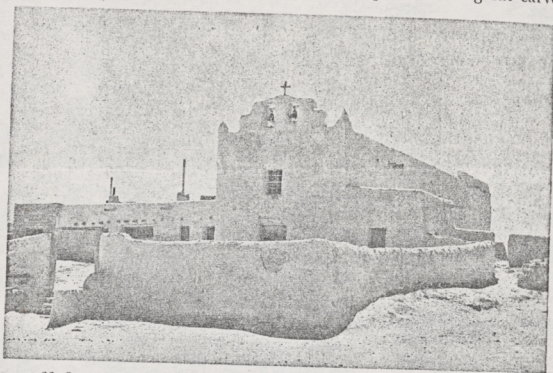
159. The convento and church from the northeast, San Estevan, Acoma, N.M. (Laura Gilpin)

the backs of Indians up the steep trail, and another longer one, El Camino del Padre, which Ramirez built. Timbers for the roof, 14 inches square and some 40 feet long, are said to have been brought from the San Mateo mountains 30 miles away. Soil for a burial ground, and for the padre's garden in the patio — beautifully described in Willa Cather's *Death Comes for the Archbishop* — was brought up from the valley.

The church faces east, and its façade (fig. 159) consists of a bare wall penetrated only by the entrance door and a window to light the choir loft. The square flanking towers project boldly from the side walls and rise to bellfries with rectilinear openings, reached by a winding stairway in a circular shaft in the south tower. On the north side of the church is the domicile or *convento*, with enclosed patio, living rooms, workrooms, storerooms, and balcony (fig. 160).

In New Mexico in the seventeenth century, [Kubler reports] the *conventos* were inhabited by one friar and in exceptionally large pueblos, such as Acoma and Giusewa, by two . . . The persons employed in the service of the establishment varied between six and twelve, usually including a bell ringer, a cook, two or

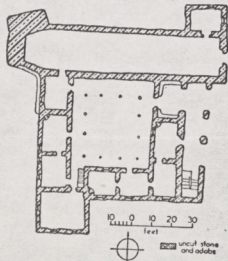
thunder symbols. The sanctuary (fig. 169) with converging walls, as at Acoma, is completely covered by floral arabesques, panels of saints and of the Trinity, symbols of the sun and moon, great scrolls and spirally twisted columns, an extraordinary and skilful blend of Indian and Spanish baroque motives. It resembles a painted replica of the great carved



166. San José, Laguna, N.M., 1699-1706, façade and atrio (Laura Gilpin)

stone altar screens of Spain, though the immediate models were doubtless Mexican churches of the seventeenth century.

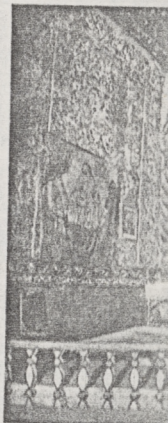
The Indians' love of color and symbolism was satisfied also by numerous pictures and carvings. Some European originals were doubtless brought over, but soon, working under the direction of the missionaries, the Indians made primitive copies and, as time went on, they relied more



167. Plan of church and convento, San José (George Kubler, *Religious Architecture in New Mexico*, The Taylor Museum)



168. San José, the



169. The san

ANIAL ARCHITECTURE

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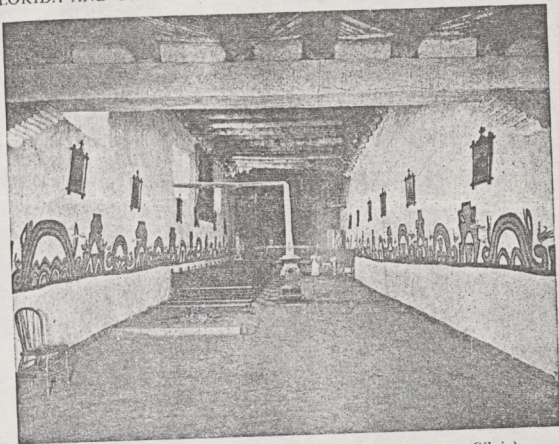
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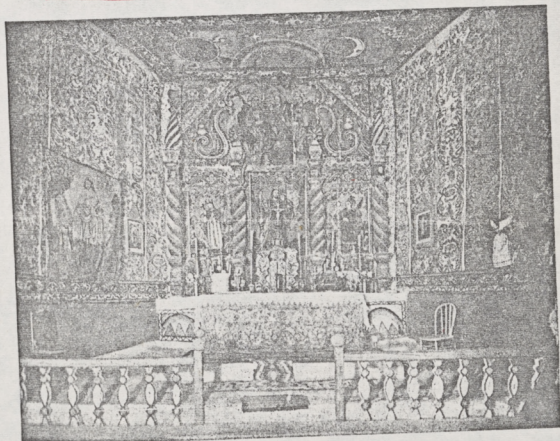
Kubler, *Religious Architecture*

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168. San José, the nave, with choir loft over entrance (Laura Gilpin)



169. The sanctuary and altar, San José (Laura Gilpin)