

MUSEUM OF NEW MEXICO
OFFICE OF ARCHAEOLOGICAL STUDIES

**THE JUAN JOSE PRADA HOUSE:
A PRIVATE RESIDENCE AT 519 CANYON ROAD,
SANTA FE, NEW MEXICO**

Mimi B. Voegelin

**Submitted by
David A. Phillips, Ph.D.,
Principal Investigator**

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ADMINISTRATIVE SUMMARY

On February 18, 1986, the Research Section, Laboratory of Anthropology, Museum of New Mexico, was notified that a variety of archaeological artifacts were being unearthed as a result of ongoing architectural renovations at 519 Canyon Road, Santa Fe, New Mexico -- the Juan José Prada House, which dates to 1829 or earlier. A Research Section archaeologist was subsequently dispatched to the site to determine the nature and extent of archaeological deposits. The crew collected 435 artifacts from trash pits about 0.5 m below the surface. Most of the trash found during the renovation dates to the 1880s and later.

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PREFACE

In February 1986, I was summoned by telephone to the Prada House, at 519 Canyon Road in Santa Fe. I arrived to find the house in the midst of a major renovation, including placement of a series of trenches through the fill below the rooms. The crew was finding artifacts and was concerned, but they were in no position to stop work for the sake of archaeology. At the time, no city ordinance governing the treatment of archaeological remains existed, so there was no legal basis for requesting a halt to the work. In addition, there was no way to pay any archaeologist to monitor or record the remains being uncovered.

I was able to take a few quick notes. The work crew agreed to throw the items they found into a box; with the land owner's permission, these were turned over to the Museum of New Mexico. Again, however, we faced the problem of funding the work to be done. Fortunately, Mimi Voegelin, a Museum of New Mexico volunteer, agreed to prepare a report on the Prada House and the items obtained with the help of the renovation crew. Once Ms. Voegelin submitted the manuscript, the Office of Archaeological Studies was able to expend some of its own funds to ensure its publication.

The report, which follows, lacks the structure and polish that can be expected from a professional archaeological study. It is, however, a careful account of the collection, and it includes an ample discussion of the historic context of the finds. This was not true of many of the "emergency" collection efforts that took place prior to the adoption of Santa Fe's archaeological ordinance. In such cases, no report was written, the notes are scanty at best, and the artifacts may have disappeared. One must wonder how much of Santa Fe's archaeological heritage disappeared before such resources finally received protection under the law.

David A. Phillips, Jr.
Director, Office of Archaeological Studies

THE PRADA YEARS: 1787-1925

The Prada Family

Although articles about the Juan José Prada House on Canyon Road always assumed that a Spanish soldier, José Prada, was the founder of the Prada family listed in Santa Fe's 1850 census as living on Canyon Road, no actual proof of direct family lineage was ever offered beyond the fact of a common name. However, archival documents show that the Juan José Prada for whom the house is named today was indeed a descendant of the soldier whose history begins here. The genealogical chart (Fig. 1) will help sort out the large and confusing Prada family relationships over their hundred-year hold on the property.

When José Prada joined the Royal Spanish Army in 1787, the Santa Fe presidio, where soldiers and their families would live, was still three years away from completion. When functioning in 1790, the garrison's census recorded the Prada family: José Prada, soldier, age 27; Loreta Sandoval, José's wife, age 22; a 1-year-old girl; and a 3-year-old boy. Neither child's name was listed (Olmstead 1981:107).

By the time of the next garrison census, in 1826, five more Prada children had been born and were living with their family in military quarters: Josefa, 26; José, 17; Peregrina, 15; María Antonia de Jesús, 14; and Justa, 3.¹ There is a record of yet another son born in 1798, José Manuel (Chávez 1954), thus bringing the total of known offspring to eight, although there might have been others whose names slipped through the records. Of those known eight, only two names could be located in baptismal records, this despite the army's initiative in 1798 to have baptisms, marriages, and burials recorded for the soldiers' convenience in their own chapel, the Castrense. Intensive searching turned up only the names of Josefina (Josefa) and María Antonia de Jesús, the latter a most significant figure in this report. As a point of speculation, the Prada family might have registered births and marriages in Galisteo, the possible family center, where a Juan Josef Prada lived with his family in 1793.²

The young Juan José Prada first appears in the Santa Fe census of 1850 as an eight-year-old living in a house on Canyon Road. His family consists of his father, Francisco Prada, 40, a farmer; mother, Guadalupe Ortega, 35, whose name appears on several very important deeds dealing with the house; and two siblings -- Agustín, 19, a shoemaker; and Juana, 14.

Little else is known about the father, Francisco, except that he served in the New Mexican Army under General Manuel Armijo from 1838 to 1841 in a company that included two younger Pradas -- Santiago and Marcial (Stanley 1958:99, 169), both identified in the 1823 Santa Fe census as sons of Nicolas Prada, 36, a carpenter (Olmstead 1981:148).

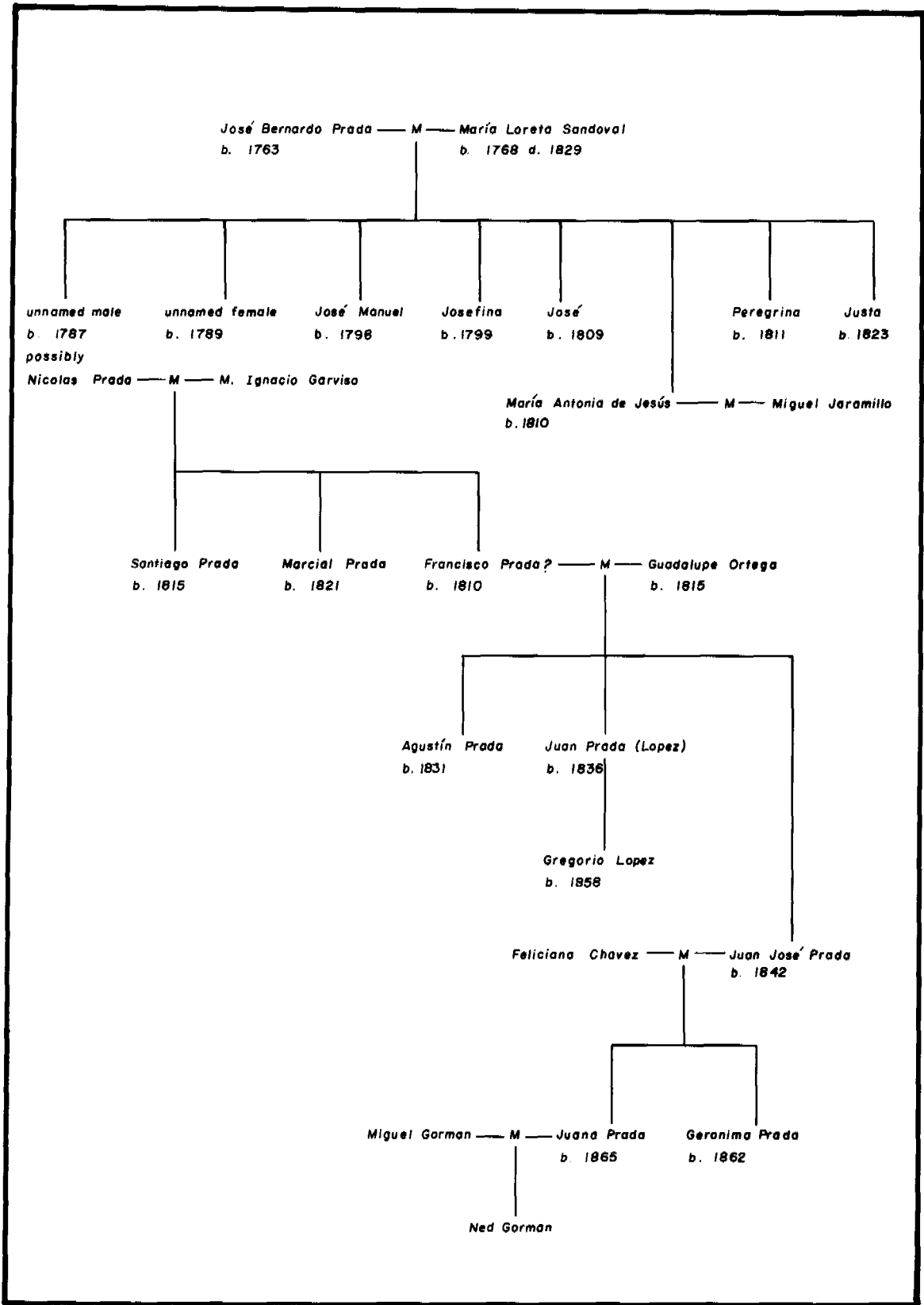


Figure 1. Genealogical chart.

Nicolas Prada was also a family member. His exact relationship to the soldier, José Prada, or the Canyon Road household can only be assumed to be a close and important one. In 1854 he conveyed the house on Canyon Road with surrounding parcels of land to Guadalupe Ortega. This most important document (Deed F/186) is the earliest on record pertaining to the Prada House and land, formalized, no doubt, to comply with the city law of 1851 that specified all property transactions would have to be in writing. Before this time, property could change hands by oral agreement, particularly within families (White, Koch, Kelly & McCarthy 1971:47).

Noted in this deed as an executor, Nicolas Prada turned over two parcels of land and a house to Guadalupe Ortega in September 1854. This land was described as being situated within the lands of Bernardo Prada, deceased. This paper implies that Francisco Prada was also deceased, for if living, he rather than his wife would have been the likely heir.

This property transfer poses several key questions: Who was Bernardo Prada? What was his connection with Nicolas Prada, the deed's executor? As to the soldier, José Prada, is there proof substantiating the general assumption that he was the forefather of the Canyon Road Prada family, or could that have been someone else bearing the same surname?

The answers are supplied in three important documents, all pertaining to the soldier's daughter, María Antonia de Jesús. These papers help to explain the relationships and prove that José Prada was the family founder.

First, a Castrense baptismal record (May 23, 1810)³ shows that María Antonia de Jesús was born to José Prada and Loreta Sandoval. Second, de Jesús's marriage (January 10, 1827), also entered in Castrense records, supplies her husband's name: Miguel Jaramillo.⁴ Third, a deed conveyed by Miguel Jaramillo to de Jesús (R/335) refers to some land she had previously inherited from her "deceased parents, Jose Bernardo Padro [sic] and Maria Loreta Sandoval."⁵

Thus, the instance of a name written in full -- José Bernardo Prada -- conclusively identifies the soldier as the donor of the property left to Guadalupe Ortega. And now all the relationships begin to fall into place. Because Ortega was Francisco Prada's widow, she inherited a house and land from José Prada, which eventually came into possession of her son, Juan José Prada, for whom the house is named. The family line is indisputable.

The relationship among Nicolas, Francisco, and the soldier José Prada is an incidental but nevertheless interesting note in the annals of that family. Acting in the traditional role of the senior male, Nicolas could have been José Prada's firstborn, charged with the transfer of a deceased parent's property to an heir, in this case Francisco's widow, Guadalupe Ortega. Nicolas's age at the time of the 1823 Santa Fe census, 36, corresponds with that of the unnamed 3-year-old male of the 1790 military census. Twenty-three years older than Francisco, Nicolas could easily have been his father. With Nicolas's sons serving in the same regiment with Francisco, a close relationship again is indicated.

Should this reasoning hold true, then the Prada family progenitor, José Bernardo Prada, would be the great-grandfather of the house's namesake, Juan José Prada. Perhaps a name change is in order -- the José Bernardo Prada House?

As a matter of interest, a soldier as landowner was by no means unusual in Spanish Colonial times. The state and the military encouraged personnel to own property as a means of bolstering the security and stability of the settlements and as a supplement to meager pay. Captains were ordered to "distribute land and town lots to those who asked for them," with preference to those who had served a 10-year enlistment or been declared an invalid (Brinckerhoff 1965:35). By 1799, José Prada was eligible on both counts: he had served his time and was recorded in army rosters as an invalid (Olmstead 1981:177).

Dating the Prada House

The earliest date that can be assigned to the Prada House is 1829, although it probably is considerably older. This date is set by the final year ascribed to José Prada, meaning the house had to have been acquired during his lifetime. No record of his death or burial was uncovered in the archival study, but Loreta Sandoval's burial was recorded in 1829,⁶ and, as the document shows, she was a widow at that time. Since José Prada was still living in 1826 according to the presidio census of that year, his death had to have occurred within the next three years, prior to his wife's demise.

Although it has been suggested by some historians that the Prada House might have been represented on the 1768 Urrutia map of Santa Fe, that map's scale is unreliable. Without further evidence, the date of 1829 as a known date will have to stand.

The Neighborhood: Canyon Road near Delgado Street

The boundaries described in several property transactions involving the Canyon Road location will show that the house and land transferred by Nicolas Prada to Guadalupe Ortega (F/186) gave her title to the property, where she and her family had been living in the years of her marriage to Francisco Prada.

This deed affirms the southern boundary as Canyon Road. Land on the west at the time belonged to Simon Delgado, member of the famous Delgado family, whose seven acres there, known as El Ranchito, would stand as a perennial line on the west for many generations. To the east were the holdings of the Moya family (Santa Fe census 1850:#370), controlled at that time by a Moya widow, Josefa Archiveque. In 1854 and 1857, the land on the east changed hands from the Moyas to James L. Johnson (A/405 and B/259), to whom it belonged for years, essentially locking the boundaries on that side.

The implication of this is that with Canyon Road on the south, the Delgados on the west, and the Moya/Johnson property on the east, the Juan José Prada House of today is the site of the original building once owned by the soldier, José Bernardo Prada. As will become evident, the house increased in size while the land diminished though the years.

Boundaries of the 1854 deed to Guadalupe Ortega place the Prada House between the Delgados on the west and the Johnson family on the east. These families are such prominent figures in Santa Fe history that introductions are in order.

The property on the east was bought by James L. Johnson in 1854 (A/405) and 1857 (B/259), as noted earlier. His property (home and fields) had been held for generations by old Spanish families -- the Moyas, from whom he bought it, and previously, the Ortiz family. Drawn by the promise of wealth from trading on the Santa Fe Trail, at age 20 Johnson left Maryland and in short order became a successful merchant, a store owner on the plaza, and a prominent citizen, settling in under the name of Santiago L. Johnson. With wealth his home and family expanded. A splendid dinner party described in Willa Cather's *Death Comes to the Archbishop* is said to have been based on one in the Johnson's house. His gardens were purportedly laid out by his friend Adolf Bandelier. Near the house were orchards and cornfields with space for corrals, where horses and oxen spent time between tours of duty on the trail (Loomis 1982:60). Johnson's property remained in the family for some 70 years, passing to his daughter and her husband, Col. James Baca.

The property west of the Prada's, an area of more than seven acres known as El Ranchito, belonged to the Delgados, whose Santa Fe roots go back to 1780. In the 1850s, Simon Delgado was the family representative, augmenting their wealth through land and commerce. His wife, Peregrina Campbell, was the daughter of Richard Campbell, who by 1827 was a well-known and prosperous trapper. Described as a "leading figure in the commerce of the prairies both west and south of New Mexico" (Cleland 1950:264), he had opened up pioneer explorations to California by pack train ventures from Santa Fe to San Diego. When outdoor work became too strenuous, Campbell took over as the first presiding judge of the probate court of Doña Ana County (Hafen 1965:69-70).

The Juan José Prada Period

The Delgado and Johnson properties set the Prada boundaries to the east, north, and west for generations; the southern boundary was defined by Canyon Road. While their neighbors prospered through the 1860s, the Pradas appeared to find the going hard. The 1860 census (#629) shows Guadalupe Ortega heading a household of three: herself; her 18-year-old son, Juan José, listed as a laborer; and Juana, 16, now Juana Lopez, though her husband's name is absent from the household register.

By the next decade, both family and house had expanded. In 1870, the census method operative in Santa Fe assigned one number for each dwelling, and, in a separate column, a number for each individual family residing in that dwelling. Prior to 1870, the

census indicated that a single Prada family lived in a single house, but that year's census showed two separate dwellings occupied by two separate families. The new house, to the west, belonged to Juan José, now listed as the husband of Feliciana Chávez and the father of, Geronima, 8, and Juana, 5.

Living in their house was a woman named Altagracia Arranaga (sometimes Larranaga), whose comings and goings would impinge on the Prada story well into the 1930s. Her room had been deeded to her by Guadalupe Ortega⁷ in 1869. The deed, Q4/135, defined a space of 16 by 18 ft, although the exact location within the house was not specified.

This was the first of several transactions made by Guadalupe Ortega. She next sold a one-half-acre parcel to the north to Felipe Delgado in 1881 (R2/3), later transferred to Trinidad Baca de Delgado, who owned El Ranchito at that time and long afterwards. Thus, her property served as northern and western boundaries for the Pradas for many years.

The year after the 1881 marriage of Juan José Prada's daughter, Juana, to Miguel Gorman, Guadalupe Ortega gave her granddaughter and her new husband two rooms in the house's midsection -- 12 vigas, or 22 by 18 ft -- along with some land on the same north-south axis, adding up to about 112 ft in all (S/163).

When Guadalupe Ortega died in 1884, two deeds to her estate functioned as a will designed to secure living space for each member of her family (Q3/401; Q4/136). In each of her deeds, Ortega made one point forcefully: no obstacle or hindrance was to be placed in any passageway, easement, or the portalito that might bar access to quarters. In the boxcar-like adobe construction of the day, in which each room was typically served by an exterior door only, this right of passage, or *entradas y salidas libres*, was a realty convention written into deeds as a matter of course. So important was this matter of unimpeded passage that Ortega had her December 1884 deed rewritten a week afterwards to clarify the routes of access.

In the twentieth century, this injunction in her deeds triggered a notion of a particular "corridor" -- inexact terminology for the various passageways and easements. The matter of the corridor, intrinsic to the Prada story, will be taken up in its context.

So precisely did Guadalupe Ortega spell out her intentions in the two deeds to her estate that it is possible to diagram the premises as of 1884, with each occupant positioned in his quarters (Fig. 2). The house, or compound now, was divided into three sections running north-south. Juan José Prada's family and Altagracia Arranaga lived in the west end. The Gormans were parallel, across a passageway or easement, and Guadalupe Ortega's house adjoined theirs where she lived in the east wing. This space also contained a kitchen, a portalito, and a room for Gregorio López, her grandson.

Guadalupe's estate assigned that area to López, and individual rooms with small plots of adjacent land on the north to her son, Agustín, and to Epifanio Prada, who, at 60, was probably a brother or cousin of her deceased husband, Francisco. The deed also stipulated that the cooking area and a storeroom was for the use of the three men, while

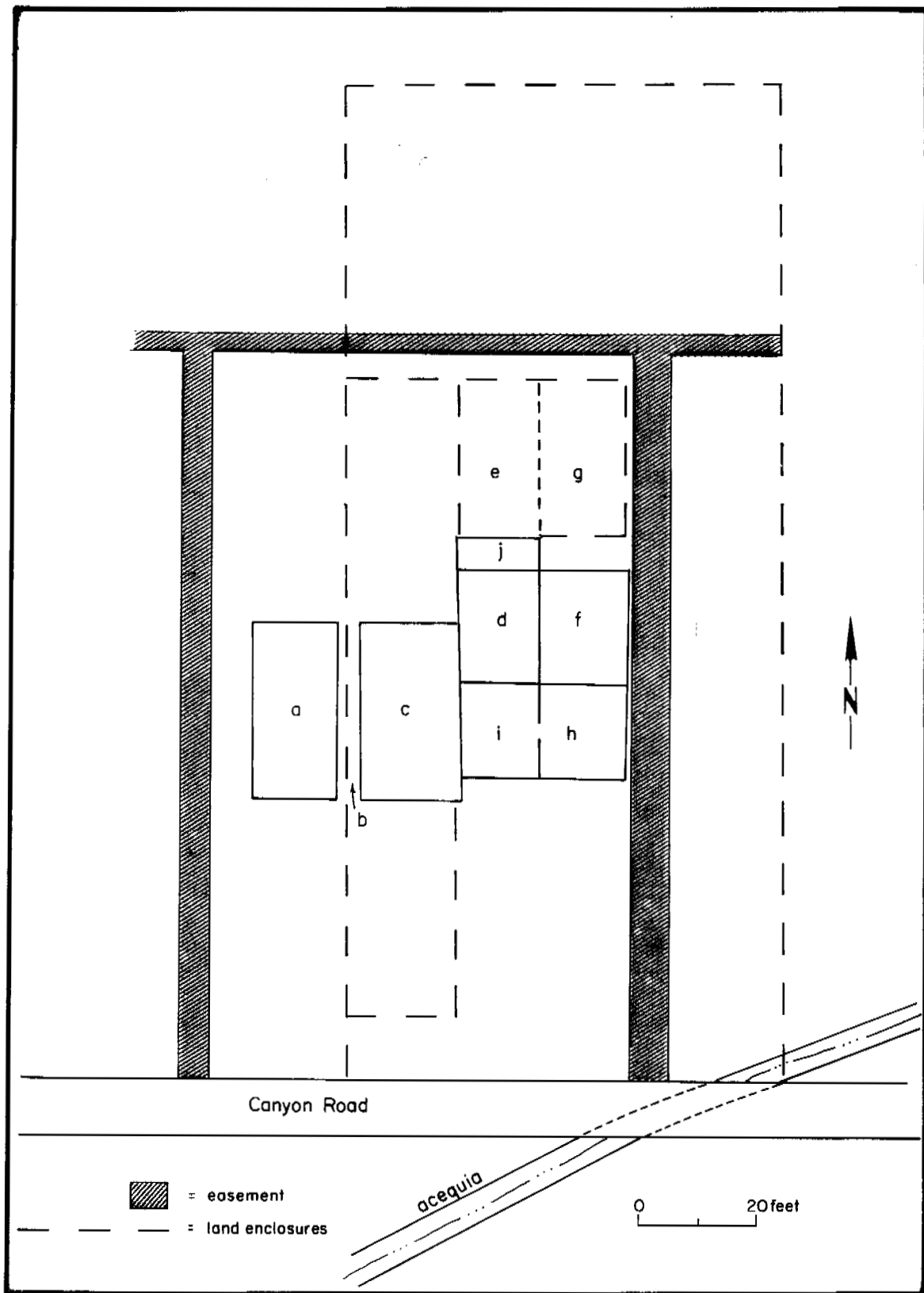


Figure 2. Plan of the Prada House, 1884: (a) Juan José Prada family quarters with space allotted to Altagracia Arranaga; (b) the "corridor," or more correctly, the passageway; (c) Miguel and Juana Gorman's home; (d) Agustín Prada's room; (e) Agustín Prada's land; (f) Epifanio Prada's room; (g) Epifanio Prada's land; (h) Gregorio López's room; (i) the portalito; (j) pantry or storeroom/kitchen area.

the "well in front was for the use of all."

Chief beneficiary of his mother's deed was Juan José Prada, who gained additional land -- a tract of about one-quarter acre, some 171 ft north-south by 75.6 ft east-west, abutting Santiago Johnson's wall on the east. In 1885, Juan José Prada's property increased again when Altagracia Arranaga, then a Las Vegas resident, deeded back to him (and Feliciano) her room in their house (Q/137).

The family lived together until the end of 1886, at which time the members began to leave one by one, with the end result that the house and almost all the land would fall to Juana and Miguel Gorman.

Agustín Prada and his wife left in April 1888 (S/206), giving the Gormans their property, roughly 33 ft north-south by 14 ft east-west. Epifanio Prada, whose space was similar, may have left about this time too. No deed is on record, but since he had other property arrangements with Gorman (F/441), there were probably some informal agreements between the two. Then when Gregorio López left in 1890, turning over his room of 14 by 16 ft, (S/207), the entire east and middle sections of the house belonged to the Gorman family.

The west section -- the Juan José Prada home across the passageway -- did not come to the Gormans until 1915, when Feliciano Chávez, now a widow, turned her house over to her grandson, Nestor Gorman (P1/246). A second deed (D1/470) made it clear that Altagracia Arranaga had previously relinquished her title to her room in that same house. In the 1930s, this property (124 ft north-south by 17 ft east-west) had interesting ramifications of its own, which will be addressed in the section on the Dietrich era.

The remaining land to the east, a strip that Juan José Prada had inherited in 1884 from Guadalupe Ortega's estate, was sold by Feliciano Chávez to Santiago Johnson's son-in-law, Col. James Baca, who now occupied the adjoining land. Except for this strip and the parcel transferred to Felipe Delgado in 1881, the Prada House today sits on its original site as set down in the transaction from the soldier to Guadalupe Ortega in 1854.

Miguel Gorman lived a widower and alone until 1925, when he sold the house to Margretta Stewart Dietrich, who bought it while visiting Santa Fe. That sale closed the chapter on a century of occupancy by members of the Prada family.

The years following the Gorman sale of the house saw the start of major changes in Santa Fe and on Canyon Road. No longer would the street be exclusively Spanish and agricultural. Anglos were moving in, and the community was turning residential as homes replaced farms. Modern conveniences such as indoor plumbing, electricity, and other residential city services replaced more primitive facilities. Artists and writers were arriving in numbers, a trend maintained until the 1960s. Then followed the commercial onslaught of shops, galleries, and restaurants on Canyon Road that continues into 1990.

THE DIETRICH YEARS: 1925-1961

Of the Santa Fe citizens who came in the 1920s and contributed to the city's development during their time here, Margretta Stewart Dietrich is one of the least well recognized. However, even today, people remember with admiration and fondness her many contributions and leadership. "She was one of the Anglos who came in the 1920s," comments an old friend, "and like others who fall in love with the city and state, gave generously of time and money."

At one time, Dietrich was president of the New Mexico Association on Indian Affairs (La Farge 1959:373). She was active in preserving the city's cultural and architectural landmarks, going so far as to use her own funds to preserve the Santiago Johnson house (now called El Zaguán) from destruction. This house, plaqued by the Historic Santa Fe Foundation, whose offices are maintained there, bears an inscription commending her and Dorothy Stewart for their efforts in preserving it.

In the foreword to Dietrich's privately printed memoirs, *Recollections of New Mexico*, Sylvia Loomis, a longtime associate, gracefully sums up her persona: "Her work in behalf of the Woman's Suffrage Movement, The League of Women Voters, passage of the Child Labor Amendment, New Mexican Association of Indian Affairs and many other projects for human betterment is a matter of public record but it is still her personal qualities which made Margretta Dietrich uniquely beloved and respected by her friends."

In *Recollections*, Dietrich devotes the second part of Volume 2 to her occupancy of the Prada House, telling in detail how she changed it over the years from a rude dwelling to a comfortable home. While visiting Santa Fe with her sister, Dorothy Stewart, in 1925, she wrote of how both women had fallen under the spell of the town but were unable to find suitable housing until just moments before their departure. Stewart's friend, Kate Chapman, wife of the artist and archaeologist Kenneth Chapman, learned that a widower by the name of Miguel Gorman wanted to sell his house and had a good deed.

Describing the "original four-room house as it was when I bought it," Dietrich commented approvingly on the "thick adobe walls covered with lime plaster and topped with brick pretil -- a style introduced by Italian workers who were brought to Santa Fe by Archbishop Lamy to build St. Francis Cathedral." However, brick coping, introduced to protect adobe buildings from water damage, is now credited to the U.S. Army of Occupation.

A meeting was arranged with Gorman. While waiting for him to return to the house from town, Dietrich stepped through an open window "into one large room with a view of the mountains." When Gorman arrived, deed in hand, an agreement was reached, although she commented on the fact that he spoke no English (Deeds T/204 and T/216).

Dietrich commented on the attitude towards property then in observance by some

of the old Spanish families: "I have since discovered that many Santa Fe attorneys seem to delight in pointing out the risk involved in buying an old house when the wills of the owners were probably not recorded, and perhaps not ever written, for many Spanish families still feel that inheritance and division of property are a family matter and not a public one." With their transfers recorded carefully and in detail since 1854, the Pradas exhibited great foresight in going by the book.

Since Dietrich was going to leave Santa Fe for the better part of a year to organize her affairs at home in Hastings, Nebraska, she had her friend, Kate Chapman, oversee the installation of inside plumbing, electricity, city water, and a good roof.

These "original" four rooms were the Gormans quarters -- their space following their marriage in 1881, plus the rooms to the east where Guadalupe Ortega had lived, as did at various times Gregorio López, Agustín Prada, and Epifanio Prada, all three of whom had returned or deeded their rooms to the Gorman family. But *not* included was the section on the west -- the original Juan José Prada section, which Feliciano Chávez turned over to Nestor Gorman in 1922 (D1/470). Norman sold it the following year to Clara Sears, whose property adjoined directly west (Sms/4720). That section -- the actual Juan José Prada home -- finally came to Dietrich in 1934. See Figure 3 for a general plan of how her house looked after its 1934 addition.

The circumstances of Dietrich's acquisition of the Juan José Prada rooms were told by her friend and associate, Sylvia Loomis, of the Historic Santa Fe Foundation: "Alice Gibson Brock, Mrs. Dietrich's friend, bought the property from Clara Sears (12/293) with the understanding that it would be for her own use during her lifetime, then revert to Mrs. Dietrich's ownership (as stipulated in the deed W/461)." Mrs. Loomis said that "in joining the two parts of the house, Mrs. Dietrich eliminated the corridor." The matter of this corridor or passageway and the myths of the *baile* (dance) hall and *bruja* (witch) are puzzling to historians, architects, owners, and others involved with the house.

Questions concerning the baile hall stem from a single sentence in the Dietrich account: "A deed to the party of the property I had bought dated back to the early 1880's -- written in Spanish of course -- and when in effect it required the front door of the house to be unlocked to permit access to a baile hall in the rear."⁸

Architects involved in reconstruction jobs were the most curious. They searched for traces of structures that could have been the dancehall or the corridor that led from the ever-open front door. However, Robert Nestor of the Johnson-Nestor firm, which was engaged in the latest restoration, found no such signs; nor did David Gibbon of Thaddeus Design, who had worked on preliminary studies for a prospective client. Further, Frank Lopez, Jr., an independent researcher who examined all deeds central to this point, convincingly states that no document contains the word *baile* or any equivalent.

In all probability, the baile hall never existed as a separate external structure or as an integral part of the house. More likely, the idea originated during the brief meeting between Dietrich and Miguel Gorman, who, as she noted, "spoke no English." Thus, she might have misconstrued a remark to the effect that in his day, dances were held in the

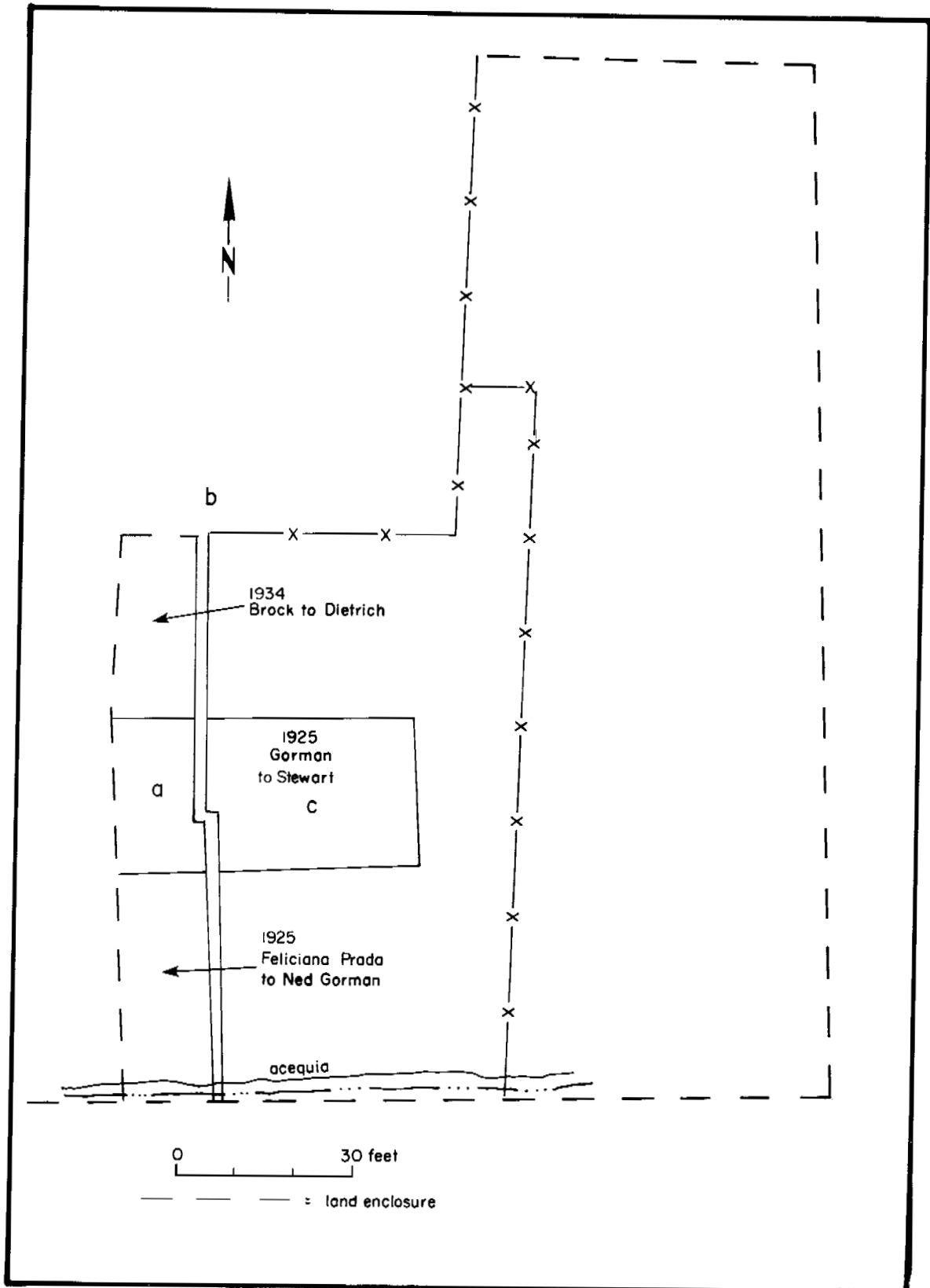


Figure 3. Plan of the Prada House, 1934: (a) Brock addition -- the Juan José Prada section, where the family and Altagracia Arranaga lived; (b) the corridor; (c) Margretta Dietrich purchase -- the Gorman quarters plus rooms and portalito on the east.

house, perhaps "in that one large room with a view of the mountains." It has been widely written that dancing was all the rage in Santa Fe. Dances held in homes and public places, often around the clock, were a major form of entertainment. Gorman probably referred to some such events conversationally, but no evidence supports the existence of a space set aside exclusively for *bailes*.

Mrs. Dietrich's remark about the "unlocked (front) door to permit access to a baile hall in the rear" suggests an interior hall or corridor. The idea of an interior space was reinforced by a statement in *Old Santa Fe Today* that Dietrich had joined the two sections of the house "but without the original connecting corridor." That space was actually an easement or *outside* passageway existing between the Gorman house and the Juan José Prada premises. Doors fronted on the passageway, thus requiring Guadalupe Ortega's explicit and frequent use of that standard phrase in her deeds: *entradas y salidas libres*.

This passageway must have been formed when a house was built for Juan José Prada's growing family sometime between 1860 and 1870. As noted earlier, the 1870 census recorded for the first time that there were two separate Prada families and two separate dwellings, thus accounting for Ortega's prohibition against impediments in that passageway -- first in 1869, when Altagracia Arranaga would have had a room in the Juan José Prada House; then in 1882, after the Gormans were married; and finally in 1884, to her heirs.

Supporting, though not necessarily conclusive evidence that the passageway separated the Gorman and Juan José Prada homes comes from the site map sketched during the restoration (Fig. 4). The map shows a pit with some cultural debris under the floor of a room on the west side. The debris (some weathered plaster, small pieces of burned adobe, charcoal, and domestic animal bones) suggests a possible trash pit positioned in that space between the two houses -- the "corridor" bridged over when Dietrich finally took possession of the Juan José Prada living quarters in 1934. Since there was no evidence of oxidation at the pit margin, it is more likely that the pit was used as an exterior trash site than as an interior hearth.

While there was no baile hall and no "corridor" in the sense of an interior hall, there was nevertheless substance for the third legend. Referring to her new addition, Dietrich wrote: "The rooms I later built onto the house to the west replaced a tumbled-down adobe house which adjoined mine." She then said there was a "legend that the former occupant of the house was a Spanish bruja or witch, who could transform people into animals when required." Far from being the mythical spirit or haunt often attached to old houses, this person was none other than Altagracia Arranaga, her identity confirmed by Deed D1/470, which stated that she had relinquished title to her room in the Juan José Prada House. Her legendary powers, as Sylvia Loomis describes them, were employed chiefly in surveillance of her philandering husband, whose exploits could be more easily observed from the vantage point of a bird or animal shape assumed by the bruja.

When renovating her new addition, Dietrich wanted to enhance those rooms with "really handsome ceilings." She tells how, during a horseback ride to Cow Springs Mesa, she found a ruin with a "beautiful ceiling of heavy spruce limbs about 20 inches in

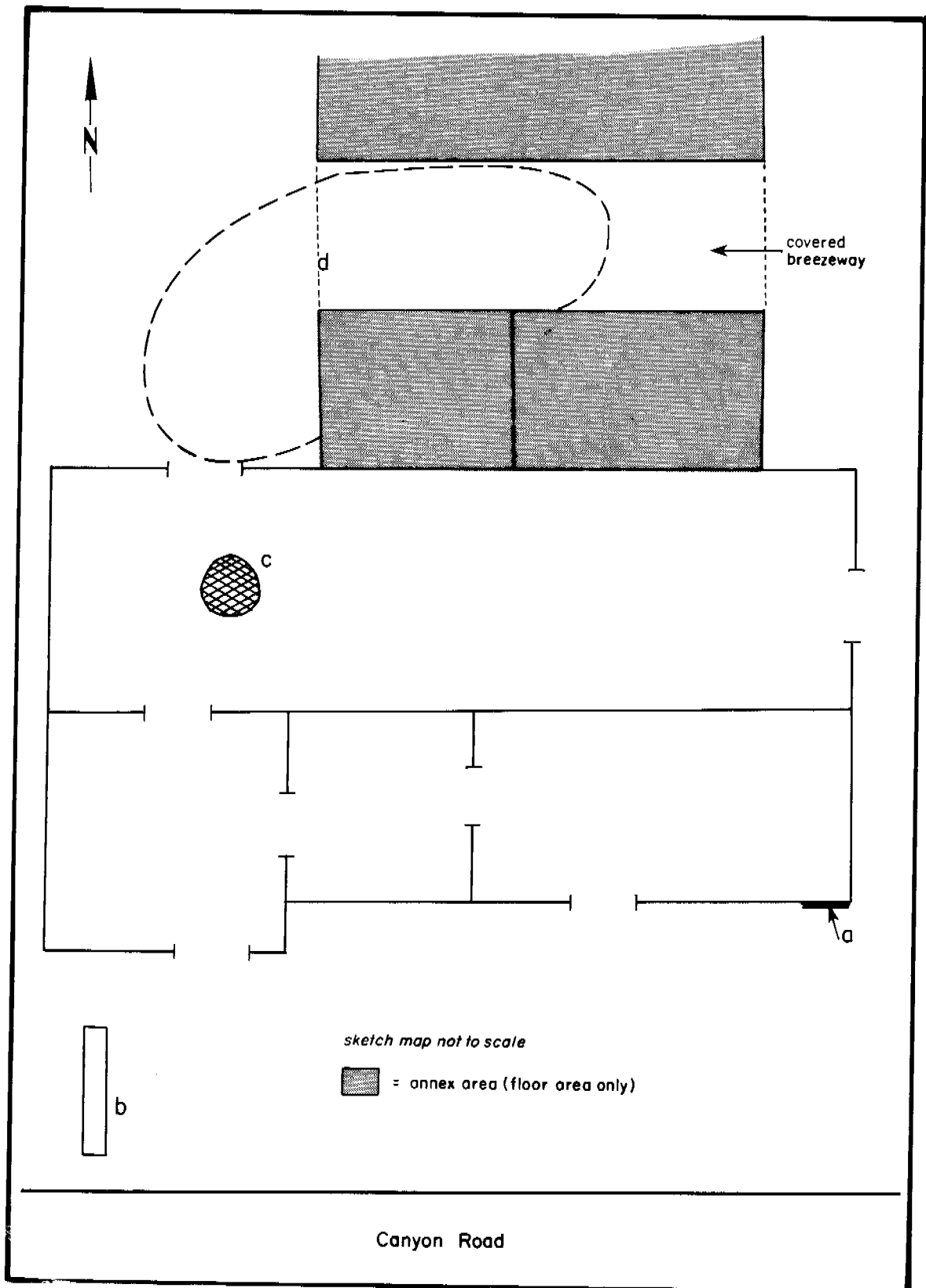


Figure 4. Site map sketch, 1985-86 renovation; (a) plaque from the Historic Santa Fe Foundation; (b) utility trench; (c) pit under the floor of the old adobe section suggests the position of the passageway between the Juan José Prada and Gorman quarters; (d) breezeway trash site.

circumference." Purchased for a mere ten dollars, those vigas wound up as a fairly expensive item since they had to be dragged a few at a time from their site to the road, some distance away.

There was some doubt that the oversized vigas would work within the new quarters. Problems were solved by the workmen, who installed them in a north-south direction, although vigas in the rest of the house were set on the east-west axis, an unusual feature that remains today.

The Juan José Prada addition was one of several introduced by Dietrich. Soon after settling in Santa Fe, she added a bedroom on the east with a large plate glass window for her sister, Dorothy Stewart. Later, a breezeway was added to the rear, interesting for the mural left by Dorothy Stewart, who painted its entire interior surface as a second-class Mexican railway car. This mural was done in the style of Diego Rivera, whose work was admired by both women. On completion of the work, a party was held in December 1935 with the painted train as the theme, all recounted in *Recollections*. The mural still stands as a remembrance of the Dietrich tenure of the house, as do tiles by Diego Rivera embedded in the west wall. The women traveled to Mexico often and were captivated by its colors, artists, and crafts.

Margretta Stewart Dietrich lived in the Prada House until she died in 1961.

CONTEMPORARY TIMES: 1962-1988

In 1962, the Prada House was purchased by Don D. Van Soelen, a Santa Fe banker, and his wife, Valeria, who lived there for 20 years. Van Soelen, an active supporter of the Historic Santa Fe Foundation, sought and obtained the plaque that officially designated the residence as the Juan José Prada House.

In 1972 the house earned an individual listing on the *State Register of Cultural Properties* and was designated as contributing to the Santa Fe Historic District. In 1973, the district was listed on *The National Register of Historic Places*.

In one of those curious coincidences, Van Soelen's father, Theodore, had attended art school in St. Paul with Dorothy Stewart. One of the active New Mexican artists of the 1920s, Van Soelen exhibited his work with the group of Taos and Santa Fe painters represented by Will Shuster, Victor Higgins, Gerald Cassidy, and others. His paintings still hang in various museums and galleries in Albuquerque and Santa Fe. Both the Museum of Fine Arts and Gerald Peter's gallery own examples of his work.

In 1983, the late Julian Garcia, an automobile distributor, bought the house to use as a shop or gallery. He wanted to capitalize on Canyon Road's increasingly commercial role, in which more than 100 establishments were trying to attract a spending and trendy public. After making a few limited alterations, Garcia bought other properties on Canyon Road and returned the Prada House to the market.

Its next owner was Alexander Power of Santa Ynez, California, who planned to turn the house into a restaurant to be operated by his niece, Katy Power Riggs, and her husband, Tom, a chef. The Riggses engaged David Gibbon of Thaddeus Design for their architectural study. However, the restaurant was blocked at the outset by community opposition. At a zoning board meeting in August 1985, many Canyon Road residents had determined that the commercialization of their neighborhood had gone too far and dug in their heels at this session, as reported in the August 21 *Albuquerque Journal*.

Leading the opposition was Dr. Myra Ellen Jenkins, representing the Historic Santa Fe Foundation, who stated that the "restrictive covenants imposed on the property when it was given its plaque in 1962" would be violated by the proposed alterations. The widened driveway in particular would be a violation severe enough to warrant the foundation's going to court. Given these objections, the proposed restaurant was unanimously rejected.

Soon afterwards, the Prada House was purchased by Melba Watley of Grosse Pointe, Michigan, as a residence. Caring about the house's historic integrity, she instructed the architect, Robert Nestor, to "change as little as possible." Nestor said, "What Mrs. Watley most decidedly did not want was the typical entrance hall with its obligatory coat closet." For the plan of the house after the restoration in 1986, see the architect's blueprint (Fig. 5).

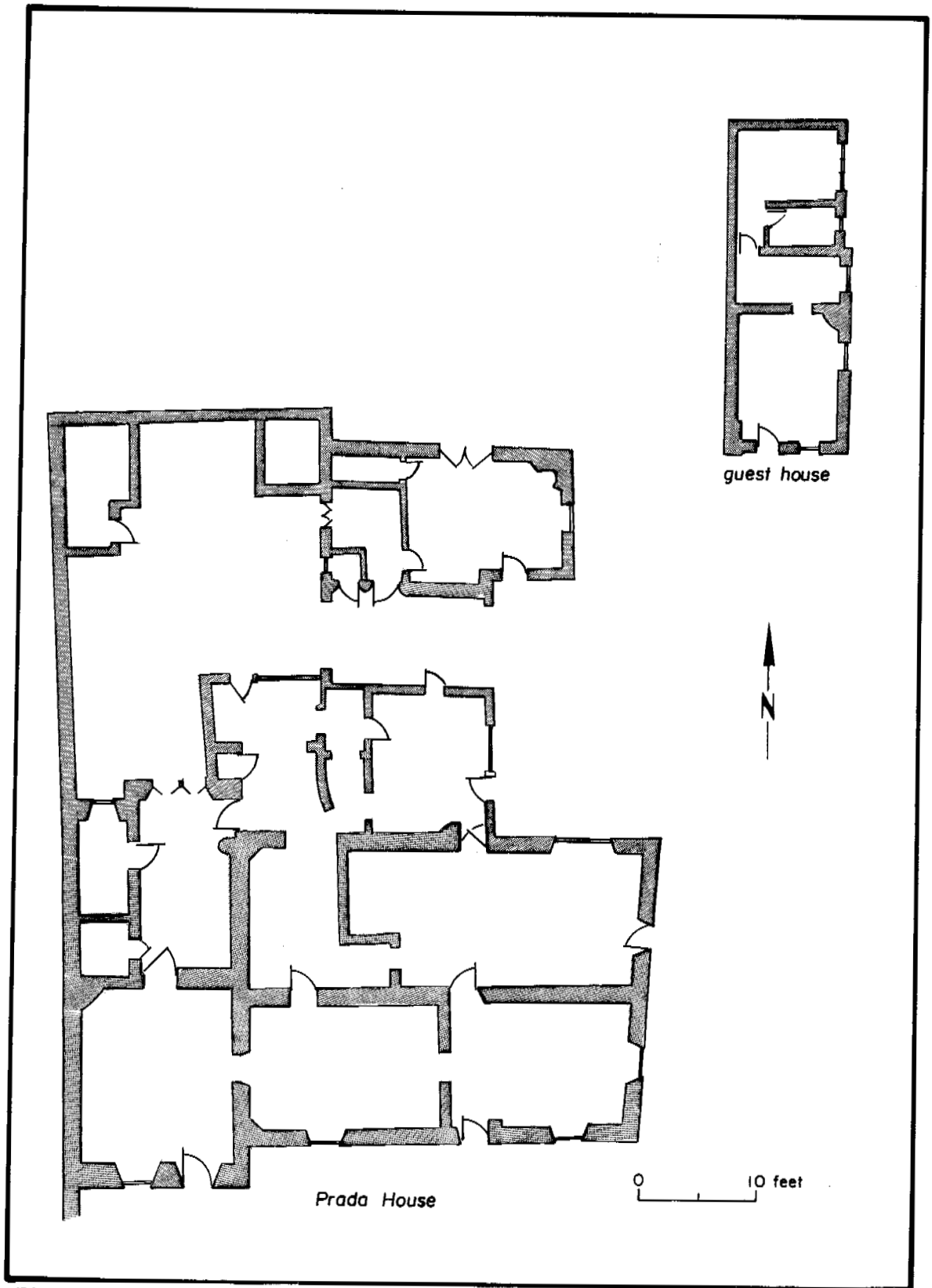


Figure 5. Floor plan of the 1985-86 Prada House restoration by Robert Nestor of Johnson-Nestor.

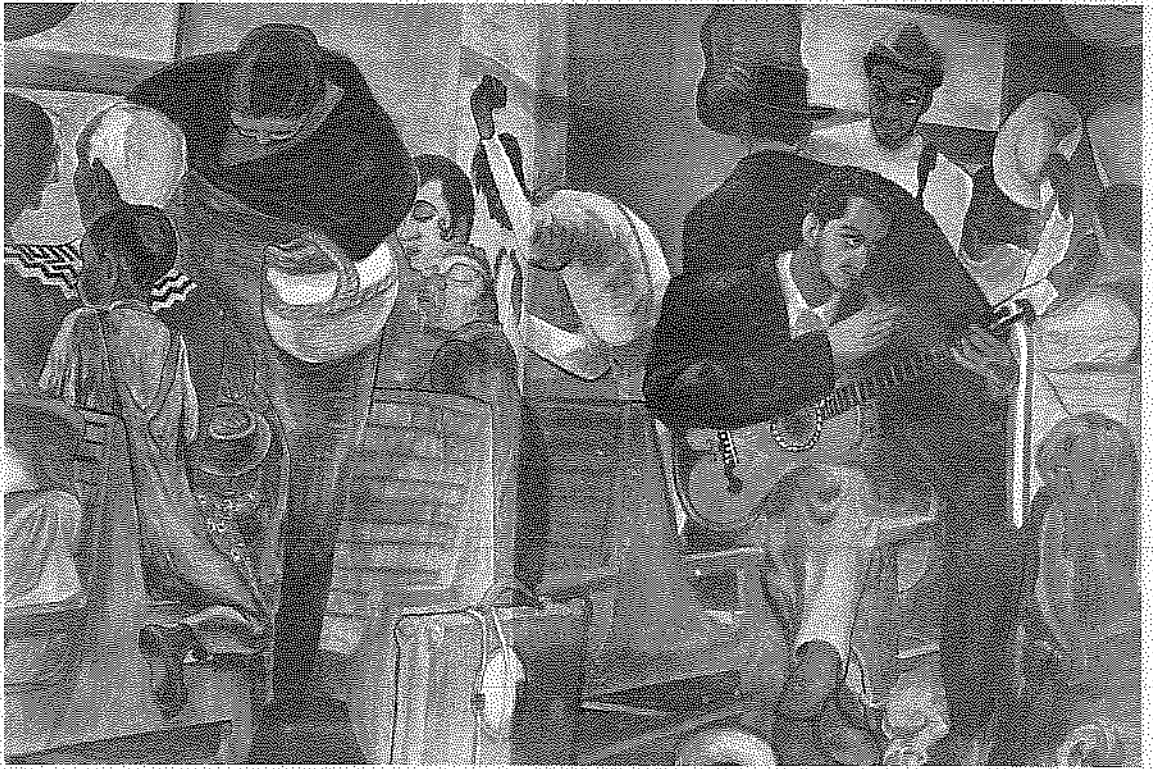


Figure 6. *Breezeway mural by Dorothy Stewart.*

In February 1988, an Award of Merit from the Old Santa Fe Association went to Nestor and Peart Construction for their restoration of the Prada House, citing their work in preserving the city's historic ambience (*Santa Fe New Mexican*, February 20, 1988).

In 1990, the house was sold to Nedra Matteucci, owner of the Fenn Galleries and several other art galleries in Santa Fe.

The Juan José Prada House stands today with several original features in place along with later details that have since become part of its history. These features include: (1) the unique jacal in the rear, which, along with its adjacent pen, is set into the "row of stones" – a phrase marking the northern property line in the earliest deeds; (2) the "well in front for the use of all" as ordered by Guadalupe Ortega in deeds to her estate in 1884, probably as old as the house itself; (3) the brick coping from Territorial days; (4) the double-hung Territorial windows, which Robert Nestor considers to be among the older and authentic elements of the house; (5) Diego Rivera tiles set into the west wall, a holdover from Dietrich's Mexican trips, and the breezeway mural of the Mexican train painted by Dorothy Stewart (Fig. 6); (6) the vigas in the rooms on the west, transported

from Cow Springs Mesa by Dietrich at the time of the 1934 addition; (7) the multiplicity of exterior doors, seven in all, several dating back to the time when occupants' access to the rooms had to be guaranteed through deeds of *entradas y salidas*.

Descendants of the Colonial soldier still live in Santa Fe. "All the Pradas are related to one another," said a member contacted by phone, acknowledging that "they go back a long way."

THE SITE

Sloping north from Canyon Road towards the Santa Fe River, the Juan José Prada House shares its property with two structures that offer visual images of the nineteenth-century experience in Santa Fe (Fig. 7). One is a well-maintained, barn-like building of jacal construction (Fig. 8) -- most uncommon in today's heavily urbanized setting. Set against a stone wall on the north property line, it is built of typical squared-off cedar logs, set into the ground vertically and chinked with adobe. Fitted with pens inside and out, this jacal shelter is a reminder that Canyon Road's residents once herded flocks of sheep and goats.

The other structure is the old wooden-framed well, still standing in front of the house a few yards from the acequia on the road's north edge -- the well that Guadalupe Ortega assigned "for the use of all" in the deed to her estate in December 1884 (Q3/401).

Most of the trash found during the house's renovation dates to the 1880s and later. The construction crew turned over 428 artifacts, which were collected from trash pits "about a half-meter below the surface."

The site map sketched in February 1986 shows the location of the pits. The bulk of the trash was found in Pit 4, near the breezeway and the newer annexes. The china and glass fragments; bones of butchered domestic animals; metal, including part of a pistol; late nineteenth-century Pueblo pottery sherds; and shoe parts were found here. Pit 3, under the floor of the old adobe part of the house, had more domestic animal bones, charcoal, weathered plaster, and some fist-sized adobe chunks, but with the possible exception of some bones, much of this material seems to have been lost. While this pit might have been a hearth, there is no evidence of any reddening at its margin, suggesting that it was a trash pit. The soil here and in Pit 2, the utility trench (which was devoid of artifacts) was described in the site notes as "uniform dark brown, rich and sandy."

The artifacts collected from the trash pits serve to define the way of life of a rural family living on Canyon Road for the greater part of the nineteenth century and into the first quarter of the twentieth century. Along with the house itself and biographical data from documents, they provide some historical context. The picture is one of a family living close to the margin in a barter economy dependent on agriculture and animal husbandry. The 1850 Santa Fe census lists Francisco Prada as a farmer; subsequent censuses list his son, Juan José, as a laborer, or later on, as a farm laborer. Their house, with its single door to a self-contained room or two per family group, is typical of the way poorer families were housed, without space for shared dining or common rooms.

During the later Territorial and Statehood years, the Pradas might have found life easier. From alterations around the house and some of the excavated trash, it can be assumed that they were engaged in a cash economy to some extent. A brick coping was added to the house after 1865, when the style was first introduced by the army of occupation. Another change was the addition of double-hung sash windows framed with

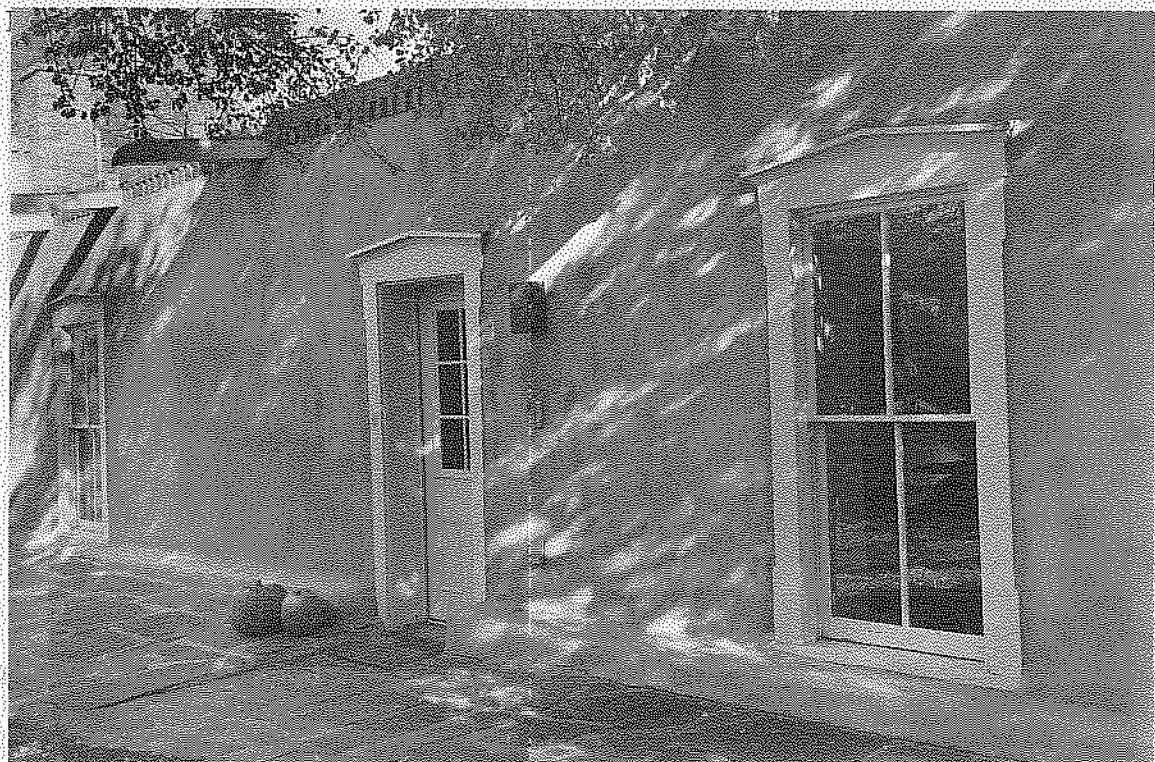


Figure 7. Facade of Prada House.

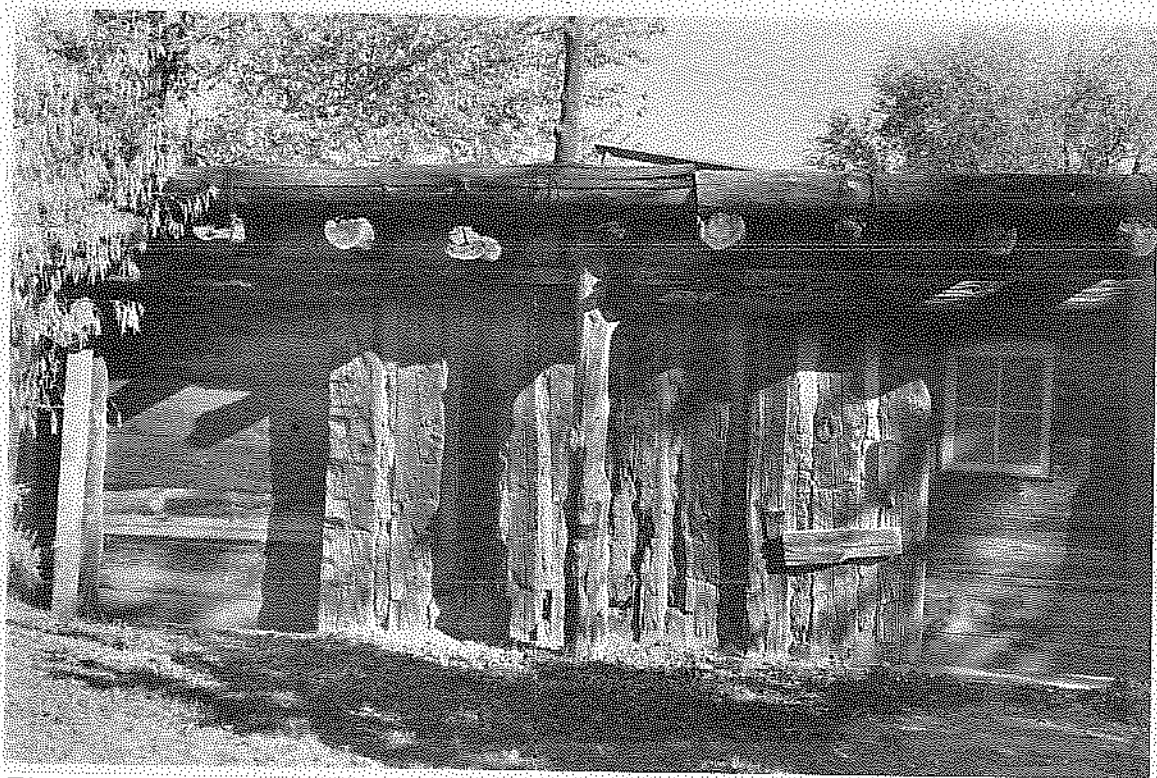


Figure 8. Jacal structure.

milled wood in the Greek Revival style -- extremely popular from 1865 to 1880, but long-enduring in the isolated villages of northern New Mexico (Bunting 1976:105). Although glass and lumber for windows had been available before 1865, around that time double-hung sashes began to replace casement windows (Bunting 1976:920). According to Robert Nestor, the windows are authentically Territorial and count among the oldest details of the structure.

Much of the datable trash also comes from the Territorial and Statehood periods. Some is typical of commercially manufactured or package products brought by the railroad, not deluxe by any means but a far remove from the rude and basic objects used earlier, when, through poverty and isolation, the settlers subsisted on what they could produce or barter for.

Domestic Animal Bones

Twenty band-sawn beef bones date to the railroad era (Table 1). Metal band saws were brought to Santa Fe with the railroad about 1880, about the time dressed beef was beginning to be shipped in the new refrigerator cars (Sandoz 1958:257). Butcher shops were well-established by 1900 if not earlier, as shown in two photographs in John Sherman's *Santa Fe: A Pictorial History*. One photograph shows the Pacheco meat market. The Pacheco family is still in the meat business in Santa Fe -- an ongoing operation in the person of Art Pacheco, former owner of Art's Market in Tesuque, and now in charge of the butcher shop in Kaune's Foodtown.

The 241 remaining animal bones are principally sheep and goat, no doubt from the Prada flocks, which were kept in the old jacal structure and pens. These bones are all snapped and broken, a sign of home butchering, a conclusion further borne out by the many jawbones recovered with teeth still intact.

Table 1. Domestic Animal Bones

<i>Bone Type</i>	<i>Quantity</i>	<i>Description/Comments</i>
Sheep/Goat	238	All bones snapped and broken; many with canine punctures; presence of jawbones along with broken edges indicates home butchering from family-tended flocks.
Cattle	20	All cut with band saws; probably purchased from local butcher shops. This indicates that they date after the 1880 Santa Fe railroad.
Indeterminate burned bone	3	
Total	261	

Metal Artifacts

Of the 15 metal artifacts, the earliest appears to be the rusted part of a handgun (Table 2). A percussion-lock pistol, it was probably made between 1825 and 1845, between the earlier flintlock and the later repeating weapon (typified by Colt) that replaced percussion-lock guns.

A wire nail and a fragment of another suggests a date of 1890-1895, when nails "almost replaced the cut-nail industry" (BLM Simpson Springs Station 1980:259).

Table 2. Metal Artifacts

<i>Description</i>	<i>Quantity</i>	<i>Date</i>
Small doorlatch including the notch piece and probable bar with lever	3	
Percussion handgun fragment, heavily rusted	1	ca. 1825
Framing nails: 1 wire nail 5" 1 sq. nail 3" fragment 1 sq. nail 3½" 1 sq. nail 4" 1 sq. nail 4½"	5	1890-1895
1 wire nail fragment	1	
Stove bolt	1	
Metal band fragment	1	
Horseshoe	1	
Metal file	1	
Unidentified metal rod	1	
Unidentified circular iron machine part	1	
Total	16	

Shoe and Boot Fragments

The footwear represented by the majority of the 17 shoes or boot fragments was probably intended for heavy work, judging from frequent resoling and other repairs that show up in the layers of heel and sole parts and from random nail placements (Table 3). A fine shoe might have been the source of four specimens, in which the leather pieces are lighter and have traces of frayed silk, perhaps a lining remnant.

Based on several key attributes, the footwear fragments date to between 1860 and 1874. Soles were cut for left and right feet, a post-1860 practice. Screws were used to attach uppers to soles -- a practice briefly in vogue around 1872 as a more comfortable alternative to nail fasteners. The invention of the eyelet machine (1874) marks the date of some pieces, in which with the eyelet border is clearly evident (BLM Simpson Springs Station 1980:267-277).

Table 3. Shoe and Boot Fragments

<i>Description</i>	<i>Quantity</i>	<i>Date</i>
Large piece of friable soft leather, lightly mottled; attached frayed silk fragment.	1	
Small fragment of above; mottled leather with silk.	1	
Two thin, mottled leather fragments.	2	
Fragment of boot lining; edges machine stitched.	1	
Partial upper section with 8 metal eyelets and 2 hooks.	1	1874 and after
Partial upper shoe section; 9 metal eyelets; 2 hooks.	1	1874 and after
Small fragment; 2 eyelets, metal rimmed.	1	
Eyelet, metal rimmed.	1	1874 and after
Eyelet without attached metal rim	1	
Heavily repaired boots soles with screw reinforcements.	5	1872 and after
Worn heels, also with metal screws	5	1872
Total	17	

Table China

All 10 china fragments are white, like much of the tableware in use in Territorial and Statehood years (Table 4). Three of the sherds are porcelain, the rest are a form of ironstone. Four of the latter sherds combine to form the base of a plate with an incomplete trademark that might be "Bridgton and Clark," a British firm dating to about 1857 (Kovel and Kovel 1963:99). The black trademark has a unicorn-and-banner motif with the words "opaque" and "porcelain" beneath. The "pottery that became popular about 1850 was the coarse plain ironstone" and a "white granite . . . a variety of ironstone" dating from 1860-1900 and after in America (BLM Simpson Springs Station 1980:16, 172).

Table 4. Table China

<i>Description</i>	<i>Quantity</i>	<i>Date</i>
Plate base showing trademark; black design of unicorn and banner with brand fragmented: "Bridg . . . Cla . . ." including "Porcelain" and "opaque"	4	Possibly "Bridgton and Clark" (U.K. 1875)
Plate fragment	1	
Cup handle	1	1850-1900
Undifferentiated white porcelain fragments	4	
Total	10	

Glass

Several of the 24 glass specimens date to the later Territorial period of manufacture and discard (Table 5). Four bottle-necks from beer or whiskey glass containers were produced between 1880 and 1903, when bottles were made from molds (1880) except for their necks. Necks were applied by hand until complete molds became available in 1903 (Putnam 1965). Two specimens are examples of embossing on bottles, a technology not in use before 1875 (Putnam 1965). The two specimens here include an ink bottle base embossed with the maker's name -- "Sanford" -- and a side panel fragment marked "liniment" and ". . . lea . . ."

Judging from the clarity of the glass and its ribbed or beaded edging, one fragment dates to after 1920.

Table 5. Glass

<i>Description</i>	<i>Quantity</i>	<i>Date</i>
aqua beer or whiskey bottle-neck	1	1880-1903
brown beer or whiskey bottle-neck	3	1880-1903
brown container glass fragments	2	1880-1903
screw-cap homeo vial; cap missing but otherwise complete	1	
iridescent window glass fragments	5	
heavily abraded white glass	1	
aqua bottle base embossed with "Sanford"	1	Sanford's ink, post 1875

Table 5 (continued)		
rectangular bottle embossed with "liniment" and "...lea..." on side panel	1	post 1875
milk glass fragment	1	
bolded clear glass base, perhaps for lamp or bowl, broken at stem; hobnail-like rows encircle base	1	
clear glass fragment possibly related to above	1	
aqua container glass fragments, partial neck	3	
clear white tumbler fragment with faceted sides	1	
cobalt glass fragment	1	
clear glass fragment with beaded detail at container rim	1	post 1920
Total	24	

Ceramic Artifacts

Rio Grande Pueblo ceramic types characterized the Prada House ceramic assemblage, predominantly Tewa Red, Tewa Gray, and utility wares (Table 6). Micaceous sherds from Nambe, San Juan, and possibly Vadito were also present, along with six matte paint Powhoge sherds.

Miscellaneous Artifacts

Miscellaneous artifacts include indeterminate wood fragments and tile fragments, most likely of late nineteenth-century origin.

Table 6. Ceramic Artifacts

<i>Description</i>	<i>Quantity</i>	<i>Type</i>
red-slipped both sides; red slipped and polished; polished/smudged; polished/smoothed; temper: tuff	13	Tewa red
smudged/smoothed; polished both sides; smooth/polished; temper: tuff	9	Tewa utility
mica-slipped and smoothed; temper: mica and sand	4	
fine micaceous slip; coarse micaceous slip; temper: tuff	8	
mica slipped; temper: mica	1	
micaceous slip on one side; black slip on reverse; temper: white mineral	3	
undifferentiated micaceous	6	
black slipped/polished; temper: tuff	12	Tewa gray
black slipped/smoothed	4	Tewa gray
undifferentiated polished	4	Tewa gray
black on white matte paint, some micaceous flecks; temper: tuff	2	Powhoge; possibly Tesuque or Nambe
black on white; temper: tuff	2	Powhoge
black on gray; temper: tuff	1	Powhoge
black on white; temper: tuff	1	Powhoge; possibly Santa Clara
red-slipped; glaze band	1	Galisteo glaze
black on gray	1	Santa Fe black on white
white polychrome; glaze trace	1	Tewa polychrome
Total	73	

NOTES

1. A typographical error represents the last child as a boy; actually, Justa, a girl.
2. According to a marriage record of 1793, Juan Josef Prada and his wife, Juana Ortega, lived in Galisteo (Mormon Library M506521).
3. The baptism record indicates that the military census should have given her age as 16, not 14. Age inaccuracies appear frequently in the census rolls.
4. Archives of the Archdiocese of Santa Fe, Reel 31, Frames 313-14 (marriages). New Mexico Records Center and Archives.
5. Deed F/186 contains the word *balsofete*, not found in dictionaries old and new, which has stumped the experts. The definition was turned up by Frank Lopez, Jr., in a book compiled by an old Santa Fe abstract and title firm: "an irregularly-shaped piece of land."
6. Archives of the Archdiocese of Santa Fe, Frame 40, Reel 792 (burials), New Mexico Records Center and Archives.
7. Soon after Francisco's death, Guadalupe Ortega dropped the Prada surname. "Women always retained their original surname, whether single, married, or widowed" (Olmstead 1981:129).
8. The "party" referred to was Miguel Gorman. The deed referred to describes the property given to Miguel Gorman and Juana Prada the year after their marriage by Guadalupe Ortega, the bride's grandmother (S/163).

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