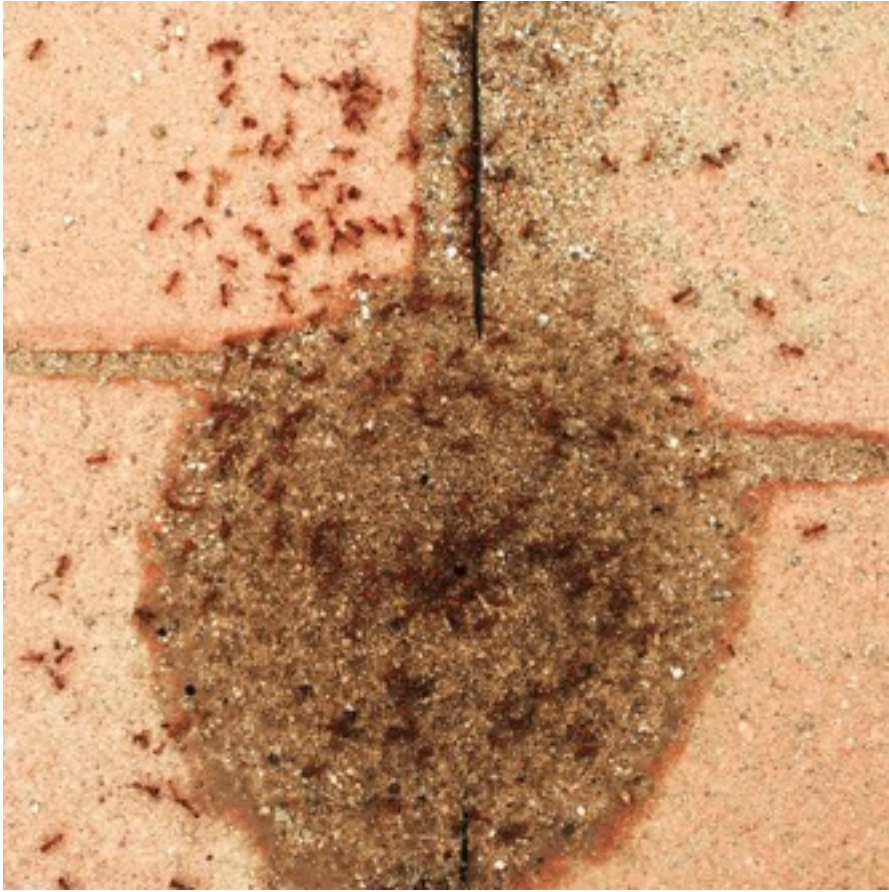


HISTORIC SANTA FE

MONTHLY E-MAGAZINE OF THE HISTORIC SANTA FE FOUNDATION

NOV 2016



INSIDE HISTORIC SANTA FE

For the last year I have had the honor to work at Historic Santa Fe Foundation with its wonderful staff and Board. Just days after this publication will be released I will move on to another nonprofit in Santa Fe.

This organization provides an invaluable service to the Northern New Mexico community with Salon El Zaguán, El Zaguán's monthly exhibitions, Steward gatherings and annual membership meetings.

I will miss staff people: Pete, Jacqueline, Mara, and Bobby. The Board and committees including Ken, Margo, Susan, Mac, Linda, Ra, Natalie, Becky, Mark, Tim and Michael. Collaborating with eZine designer (and El Zaguán Artist Resident) Dominic Cappello was always an adventure.

Thanks for all that you do for HSFF and Santa Fe. It has been an honor to serve HSFF and its mission. And be assured the good will continue here at the foundation.

Sincerely, Melanie McWhorter, HSFF Associate Development Director



**Images by Anna Yarrow,
El Zaguán Artist Resident**



THE WET-PLATE PROCESS AND ANNA: THE NOVEMBER HSFF EXHIBITION

BY GUSTAVO CASTILLA





THE WET-PLATE PROCESS AND ANNA

Wet-plate collodion photography was first described by Fredric Archer in 1848 and published in 1851. The wet-plate collodion method is one of the earliest continuous tone processes. The other is the Daguerreotype. The plate must remain wet through the entire process.

One of the most interesting and quirky characteristics is the fact that the images are all negatives. Our brains get tricked into thinking that we are seeing a positive when the substrate is opaque, but ambrotypes and tintypes/ferrotypes are all negatives.

The light spectrum that our eye perceives and the one this chemistry responds to are quite far apart. To give you an idea – a sitter wearing a blue outfit with yellow accents will all record as white. Purples look black with a nice shine, while black is a void.

I use this process due to its wonderful characteristics, the fact that no two images (with exceptions that are too technical for this essay) are alike or similar. The sunlight changes, the chemistry changes, and I create the image. It is not some convoluted logarithm trying to guess what I want. I make the film. I expose it right then and there.

The creative hands-on part cannot be overemphasized. This is not the easiest way to work, but to me it is the most rewarding. I get to create my art all the way through the process.

This process is only sensitive to ultraviolet radiation so it is an orthochromatic system, and instead of working at the crystal level one is really working at the molecular level, therefore acutance (sharpness) is superior to any other process, including high resolution digital images.

The plates are first coated with pyroxylin, then sensitized in a silver nitrate bath, exposed while wet, developed and washed all at the time the plate (negative) is exposed, so working out in the field has its challenges. You must take a mobile dark room with you at all times, plenty of water to wash the photographs, etc.

Why work with such old and cumbersome methodology? Well, to me the answer is simple. It is a hands-on experience, with lots of trial and error. What you see is not what you get!

I use the wet-plate collodion process due to its uniqueness, the fact that it is all handmade, and one of the earliest photographic processes. On the creative side... I endeavor to share my state of mind at the time the image was made, share the sentiment/ feeling. I look for an image that is compelling and sometimes mysterious. I would like to emphasize that I do not take pictures. I make them. It is a combined effort with the model, scene, or object – evoking emotion. That's what I'm going for.

In August 2016, photographer Anna Yarrow offered to face the camera – and a lively collaboration was born. A confluence of dreams, symbol, elements of nature and the human form – Gustavo creates images of Anna as she sees herself.

Working with Miss Anna Yarrow on this project has been a great challenge. We talk about possibilities, what we want the image to convey – as in feeling and the ability of the photographs to communicate the story being told here.

A single mother, Anna Yarrow provides care for eleven children to fund her artist residency at El Zaguán. Anna is a photographer, published poet and essayist,

dancer, musician and teacher. Anna experiences all of life as Art: "Am I creating Art, or is Art creating me?" This show is an act of emergence. A willingness to see and be seen: Body, Presence, Power. A respectful "male gaze" documenting Anna as she turns 37.

We hope you can stop by November 2016 and share this collaboration with us.

The exhibition ANNA continues through November 28th.

**Contact: Anna Yarrow 505-389-9396
Gustavo Castilla 505-469-8341
Historic Santa Fe Foundation, El Zaguán Gallery 505-983-2567.**





BOOK REVIEW

The Vanishing Messiah: The Life and Resurrections of Francis Schlatter

by David N. Wetzel

REVIEWED BY PETE WARZEL

UNIVERSITY OF IOWA PRESS, 2016
279 PAGES
\$19.95 PAPERBACK

Many years ago I read an article in *New Mexico Magazine* about a faith healer who had appeared in Albuquerque, was drawn to Denver for an incredible exhibition – “treating” an estimated 80,000 people during his stay – only to disappear and never to be seen or heard from again. The photograph of this man, Francis Schlatter, was startling, captivating, a late 19th-century Christlike image with far-away eyes.

The story itself was riveting, perhaps made more so by the distinct lack of denunciations about the actual healings, as well as the support by local clergy. I was hooked, thoroughly, and proceeded to write a novella based on the life of this mysterious man.

The book I wrote did not quite cut it, at least to my taste, although my wife and some friends enjoyed reading it in manuscript.

I put it away perhaps to be found in a box in the barn by my children someday, and certainly digitally lost it on an old floppy disk that has gone the way 8-tracks and cassettes. But the story, or the man and his eyes, never let me go.

Enter David Wetzel, a former writer and editor for the Colorado Historical Society. He, apparently, has been bit by the Schlatter bug also. The result is a book of admirable research that fills the many gaps of the story from his roots in Europe, subsequent cross country treks on foot surfacing in New Mexico, and his push on a healing crusade up into Colorado, back to Datil, New Mexico and then...nothing...a found skeleton, a Bible and his mysterious copper rod. So the story was known and given the stamp of approval by Edgar Lee Hewitt, the director of the Museum of New Mexico in his book of reminiscences, *Campfire and Trail*. (The rod is in the collection of the New Mexico History Museum having been sent to Hewitt from Mexico).

But maybe not.

Previous knowledge of Francis Schlatter was available only through two first hand accounts, his own with the help of Ada Morley, titled *The Life of the Harp in the Hand of the Harper*, and then through a book by Ada's daughter, Agnes Morley Cleveland, *No Life for a Lady*. Reporters voraciously covered the healings in Albuquerque and Denver, but little was added to the history, until now. Schlatter was born in Alsace-Lorraine and emigrated to the United States in 1884 at New York. He set up shop as a cobbler and was proficient enough at making custom shoes for the well to do and frugal enough in his living to set aside money to invest. When the investments went bust in the silver crash of 1893 Schlatter set off for Denver, "...the center of spiritualist activity throughout the Rocky Mountain West." There he met and discussed spiritualism, populist politics, and began to hear the voice of God. That voice set him off on foot on a trek that would lead him to Kansas City, Hot Springs, Arkansas, El Paso, San Diego, San Francisco and finally New Mexico. In 1895 he appeared in Albuquerque and the people began to call him el sanador (the healer), the New Mexican Messiah, San Francisco.

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THANK YOU **EZINE SPONSORS**



The Historic Santa Fe Foundation would like to thank Dave Feldt, Associate Broker at Santa Fe Properties, for his sponsorship of HSFF's 2016 eZines.

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HSFF **MISSION**

Our mission is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area, and to educate the public about Santa Fe's history and the importance of preservation.

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On August 21, 1895 he boarded a train for Denver, emaciated by a forty day fast. Three hundred people waited his arrival at 2:00 AM at Lamy station in the pouring rain as word traveled about his ride north. Over the next sixty days he would “treat” an increasing number of people hearing of the healer and arriving by train. He stood at the fence at 725 Winter Street, Denver, taking the hands of the afflicted one by one, and treat them. He took no money for his services.

On November 13th, in the dead of night, several friends helped him to flee on a white horse named Butte and he was sighted in various places heading south. When he appeared at Ada Morley’s ranch in Datil, New Mexico, he settled in for a long rest. Morley spoke with him daily about capitalism, social reform, reincarnation, the coming of the “Kingdom” in the days of apocalypse of 1899, and the book *The Life of the Harp in the Hand of the Harper* was written from their discussions. It is a biography of Schlatter, as well as a discussion of the last days, the coming of the New Jerusalem, with Schlatter as the new Lion of Judah. He disappeared again, for good, until the skeleton, Bible and copper rod were found in Tinaja Canyon in Mexico, 1897.

So far so good as Mr. Wetzel has done the research and laid it out intelligently, making a fine story out of fascinating fact. But, captivated by Schlatter he cannot let go, and the second half of the book attempts to make the case that after Schlatter’s death in Mexico, one of the several Schlatter impersonators who appeared around the United States was indeed the New Mexico Messiah come back. Not resurrected, but a return from hiding. The facts do not add up for me as there are too many discrepancies in personality and behavior, if not physiology. The writing becomes convoluted, confusing in a confusing story, as Wetzel strains to prove the nonprovable.

It is as if Mr. Wetzel wished Francis back into being, not willing to let go, not unlike Ada Morley’s insistence that the healer was indeed not dead, but would come back to oversee the New Jerusalem. Her reason, other than complete faith in the charisma of Schlatter, was that the skeleton found beneath a tree in Mexico had a full set of teeth. Francis, in life, did not.

She knew Francis was still walking the earth. Unfortunately, this book falls short in the proof. Yet it remains a very good overview of the factual elements of this most incredible story.

NOV 2016 EVENTS CALENDAR

HSFF Exhibition, **ANNA: Photographs by Gustavo Castilla**; Exhibition opened on November 3rd and continues through November 28th; This exhibition features numerous wet-plate collodian prints featuring portraits of El Zaguán resident Anna Yarrow on the occasion of her 37th year. Contact: Anna Yarrow 505-389-9396 Gustavo Castilla 505-469-8341 Historic Santa Fe Foundation, El Zaguán Gallery 505-983-2567.

HSFF's Salon El Zaguán; Ernest Thompson Seton and Lifecraft: Exploring his Life and Legacy by David L. Witt

The documentary airs at the Violet Crown Cinema at 10am for a one-time, HSFF members-only showing of David Witt's film on this important New Mexico figure. RSVP required to jacqueline@historicsantafe.org or 505-983-2567.

Santa Fe Botanical Gardens Community Day; Friday, November 25, all day.

The Garden strives to benefit all Santa Fe and New Mexico citizens, and our area's many visitors with a commitment to affordable admission and providing monthly Community Days free for New Mexico residents and students with ID.

<http://santafebotanicalgarden.org/community-day/>

Wise Fool's Circus Luminous; Nov. 25th – Nov. 27th; Circus Luminous is a Thanksgiving Weekend tradition in Santa Fe, playing to sold-out audiences at the historic Lensic Performing Arts Center each year since 2003.

<http://www.wisefoolnewmexico.org/performance/annual-productions/circus-luminous/>

HSFF's Walls and Fences of Northern New Mexico: A Watercolor and Go-auche Exhibition; Exhibition opens December 3rd, 2016 at El Zaguán and continues through January 3rd, 2017; This second annual juried exhibition features watercolor and goauche works by 18 artists on the subject of walls and fences.

ARTsmart Holiday Grand Opening Celebration; Sunday, December 4th, 2-4pm, 1201 Parkway Drive; ARTsmart is a nonprofit K-12th grade visual arts education organization serving kids in Northern New Mexico. This is an open house for their new Siler Road location with food, music, fun and art-making activities. Free event.

<http://artfeast.org/artfeast-events/holiday-open-house-2016/>