

Historic Santa Fe

The Historic Santa Fe Foundation Monthly Journal April 2017

Inside Historic Santa Fe

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Welcome to our April 2017 edition of the Historic Santa Fe Foundation's eZine. During the next month, our city really ramps it up into summer. Over these coming 30 days we pick up the Lansing B. Bloom Award – which is given annually by the Historical Society of New Mexico for an outstanding publication in New Mexico or Southwest borderlands history – at their annual meeting in Flagstaff and hold our first Stewards members event of the year at the J.B. Jackson House in La Cienega. May is Preservation Month and we are partnering with Cornerstones Community Projects and a host of sponsors to hold adobe brickmaking events at the Palace of the Governors Courtyard and San Miguel Chapel on all four Saturdays of the month. (see calendar at the end of this eZine for details). The state's *Cultural Properties Review Committee* (CPRC) holds their annual awards on Friday, May 12 and the Santa Fe Historic Preservation Division (HPD), Old Santa Fe Association, and our Foundation host the Heritage Preservation Awards at San Miguel Chapel on Thursday, May 18. A whirlwind.

Inside this edition please find the calendar for the above events and more, including an interview with our new tenant at El Zaguán, Sarah Stark, as questioned by our staff associate Jacqueline Hill. Sarah is a teacher in Santa Fe and an award-winning novelist. We also review the photo-heavy book *La Fonda, Then and Now*. Enjoy this issue and as always feel free to call or visit us at El Zaguán. We do relish interacting with our members and visitors from Santa Fe and around the world.

–Pete Warzel



Max-Carlos Martinez

A Note from the Executive Director



Max-Carlos Martinez

You will have noticed in the above introduction that I made no mention about our annual Mother's Day Tour. Most likely you have noticed the changes at the Foundation over the past year, with more emphasis on lectures in the Salon El Zaguán series, and on the monthly changing art exhibition in which we have stepped up our game to include not only residents at El Zaguán, but well-known artists and photographers from throughout New Mexico. We have expanded our partner outreach and recently concluded another oral history project in Agua Fria in conjunction with the National Park Service Historic Trails Division, and are near the end of a tree-ring dating project (dendrochronology) with First National Santa Fe and a group of professional volunteers at a very iconic downtown location (results will be published in July 2017 with a Salon El Zaguán presentation). Our Board of Directors likewise has taken on a major project of looking at our reach in the community given our direction above. They are developing a long-term plan for all of our existing properties given the financial constraints of a small non-profit organization. The result will be a newly defined vision for the Foundation. Board Directors are hard at the task.

Given the above activity for staff and Board, we have decided to take a hiatus from the Mother's Day Tour and rethink the role a tour will play in our future. We indeed want the community to be involved in the cultural history of Santa Fe and environs and know that for some the annual tour is a tradition. Weather, availability of suitable buildings without successive repetition, properties in-close proximity for a walk, and enough volunteers to make the event efficient and comfortable for all are ongoing hurdles in making it a success – for visitors to the tour and for the Foundation.

This year we are fortunate to be working with Cornerstones Community Partnerships to have month-long ongoing events at two of the iconic buildings in Santa Fe's cultural history – adobe brick making events at the Palace of the Governors and at San Miguel Chapel. You can get dirty with hands-on experience making this traditional building block of our local architecture. That is an activity for everyone, and to a good purpose. Bricks made will be used in restoration projects by Cornerstones as they continue their great work in Northern New Mexico of restoring, rehabilitating and saving adobe structures important to their communities.

We at the Historic Santa Fe Foundation hope you will be supportive of this approach this year, as we define and refine our role in the community going forward. We hope you will participate and take advantage of all the outreach and programs we have on the agenda and that you get elbows deep in the mud and try something new this May.

–Pete Warzel, HSFF Executive Director



Max-Carlos Martinez

**BOOK
REVIEW**
*La Fonda
Then and
Now*

Reviewed by
Pete Warzel

La Fonda on the Plaza is the latest iteration of the hotel in place on the southeast corner of the Santa Fe Plaza since 1922, though lore has an inn in that same location since the 1600s. The traceable history is fascinating and there is no doubt that La Fonda is the gathering place of Santa Fe.

The hotel has published several books in the past eight years – an overview of the extensive art collection on display in the private and public spaces of the hotel titled *In Every Room: A Story of the Art*, and a history of the hotel, *From Every Window: A Glimpse of the Past*. Now comes this more substantial book of photographs and essays addressing all the aspects of the historic hotel. *La Fonda Then and Now* is a well-produced book, fitting for a Santa Fe coffee table or office, or as a take-away for any visitor to the hotel. Its timing is convenient given the angst felt by some in Santa Fe over the lobby and bar remodel completed in 2016 – the third remodel stage that began with La Plazuela, and then guest rooms and exterior. The then-and-now photographs capture well the old versus new of the ongoing renovation of this historic place.

The book is chockablock with photographs both historical and current. In some sections the now and then are presented side by side for a fascinating look at the evolution of space. I have seen many images of the hotel through our process of adding La Fonda on the Plaza to the Historic Santa Fe Foundation Register of Resources Worthy of Preservation, but

La Fonda Then and Now, cont.

in the book there are some fascinating photographs that have been rescued from deep in the hotel's archives.

La Fonda Then and Now is divided into sections that cover the bases of the past and current lives of the hotel. Each section is authored by someone affiliated with that aspect of the building: History, Art, Design, Construction, Graphics, Hospitality, Parties, Food, Family, Legacy. (**Full disclosure:** the architect Barbara Felix who contributes the Design section is a Board Director at the Historic Santa Fe Foundation). Not surprisingly, much of each section cites the Fred Harvey history of the hotel. Surprisingly, in the Food section, several recipes from then and now are included. The text is interesting and informative overall, the best perhaps found in the Graphics section titled *Let the Man with the Burro Sleep*, where a good overview of the hotel's engagement of Willard Clark as their brand identity creator and Gerald Cassidy as their public space artist is presented by Alex Hanna, who is also the designer and project manager of the book itself. Clark's iconic Do Not Disturb signs, woodblock print posters and menus, define the hotel in the Harvey era. Cassidy's large paintings in the lobby and public areas are magnificent, though at the time a tourist-oriented enticement rather than fine art.

The sections' copy is minimal in each case, overwhelmed by the images and photographs of the history of the hotel. Some of the graphic images for Indian Detours, produced by the Santa Fe Railroad, are exquisite. Side-by-side guest room photographs in black and white from the Colter redo in the late 1920s and the color photos of the most recent room renovation are fascinating – most definitely a modern update but with elements of style and design that maintain continuity. There is a wonderful photograph in the Construction section of scaffolding and building during the John Gaw Meem addition of the bell tower to the southwest corner of the building and another of hundreds of people sitting atop the roofs and parapets of the hotel watching the festivities during Fiesta in the 1950s. Read the information, but delight in the historical photographs.

La Fonda Then and Now is an entertaining and lovely book. It is certainly a marketing piece for the hotel but well produced, well presented, combining history and elegant visuals into something more.

La Fonda Then and Now

223 pages, 2016

Black and white and color photographs

Various contributors

Hardback, \$55.00

INTERVIEW

El Zaguán

Resident

Sarah Stark



Sarah Stark, photo by Mara Saxer

Historic Santa Fe Foundation is pleased to welcome Sarah Stark to our artist community here at El Zaguán. Sarah and her young son, Jack have recently moved into Apartment # 7. In this issue, HSFF Administrative Assistant Jacqueline Hill asks Sarah a few questions about her life and art.

JH: Sarah, you have told us that you are a teacher, writer and mother. Can you tell us how you arrived at this point?

SS: Like most anyone, I'm complicated. I'm a native of Austin, Texas, a graduate of Baylor University (B.A., foreign service) and the University of Virginia (M.A., foreign affairs), a former tennis player, a former trumpet player and drum major, and the granddaughter of a novelist, an English teacher, and Scots-Irish-German neighborhood grocery store owners. My parents were both teachers as well. My dad coached football, track and baseball. My mom taught English and then 3rd grade, for many years. Currently, I'm writing, teaching 7th grade English at Santa Fe Preparatory School and editing for Leaf Storm Press (which I co-founded with Andy Dudzik in 2013).

So, the question is: how does one become what one is meant to be? I believe all of what I've experienced in my life has been building towards this present moment. I've spent a good chunk of time being a mother of four lovely and complicated children (now ages 23, 21, 18 and almost 7)—carrying them each in my belly for 9+ months, giving birth, breastfeeding them, and mothering day-in-and-day-out at each of their various stages of humanhood. I am constantly learning from them what it is to be human. Similarly, I learn each day from my students. How does all this affect my writing? How does this affect my teaching? Immeasurably. It's impossible to sift it out.

My childhood is also important. I was born in Austin, Texas in 1966 and spent the first decade of my life in what was then a rich and alive middle-sized town. Then we moved to the beautifully rough and unfettered



Max-Carlos Martinez

landscape of the hill country, a little town 20 miles west of Austin called Dripping Springs. Cedars and limestone outcroppings and caliche. My parents were (and continue to be) fairly unconventional. My dad built our house over the course of five years with very little outside help as we lived in it. My mom baked bread and sprinkled wheat germ on her cereal each morning. We were composting (plastic bags of banana peels and eggshells in the freezer) when no one else I knew had heard the term. They were both teachers, so they talked a lot about books (in my mom's case) and number sense (in my dad's). There were lots and lots of teaching moments. Wide-open spaces and unscheduled time existed in abundance. We had an old paddleboat on our creek and a concrete tennis court with a solid plywood backboard upon which I pounded forehands and backhands. All this combined into a very real sort of freedom that, I believe, allowed my mind to expand as a child, to imagine fictional ends to all sorts of realities, and eventually, to have the courage to write.

And, all the other stuff—the teaching, the editing, the being a vulnerable human being in this beautiful, difficult, wonky world—all of this feeds my work. I do occasionally feel tired and even flattened by a particularly hard day, but more often I feel grateful to have a full life. And more often than not I'm inspired to write stories.

JH: Can you share something about your inspiration to write?

SS: My grandfather was a published writer with a huge, sometimes overbearing, personality. He was also an alcoholic. But I do remember the animation in his blue eyes as he spoke of whatever project he was currently working on. I do remember his “writing shed” in the backyard in Kerrville, Texas with his old manual typewriter on his desk and that smell of old books and a window looking out on his vegetable garden. I can't say the effect was direct, but in retrospect, I know his passion for the written word must have played a role in the inspiration I feel.

On a more practical level, I learned to write while working in the field of international relations in Tysons Corner, Virginia in the mid-1990s, just out of grad school. Yes, I'd written a lot by that time, but I hadn't had a real editor. I worked with Lewis Dunn and Joe Yager and David Kay and a number of other experts in the field of nuclear non-proliferation and they taught me, through painful, tedious editing of my work, how to write a clear sentence. It was invaluable.

Eventually, I felt the pull away from policy work though. I began reading fiction again after a long lapse, and the pure delight I found in it offered a pathway. My husband at the time got an offer to be a post-doctoral fellow at Los Alamos National Laboratory and so we moved to New Mexico. One of the first things I did was to take a fiction-writing class at the Santa Fe

INTERVIEW

Sarah Stark, cont.

Community College. It was an amazingly rich class—to the teacher, Stuart Udall, I owe a debt of gratitude—and I've never stopped writing fiction since. That was almost 20 years ago.

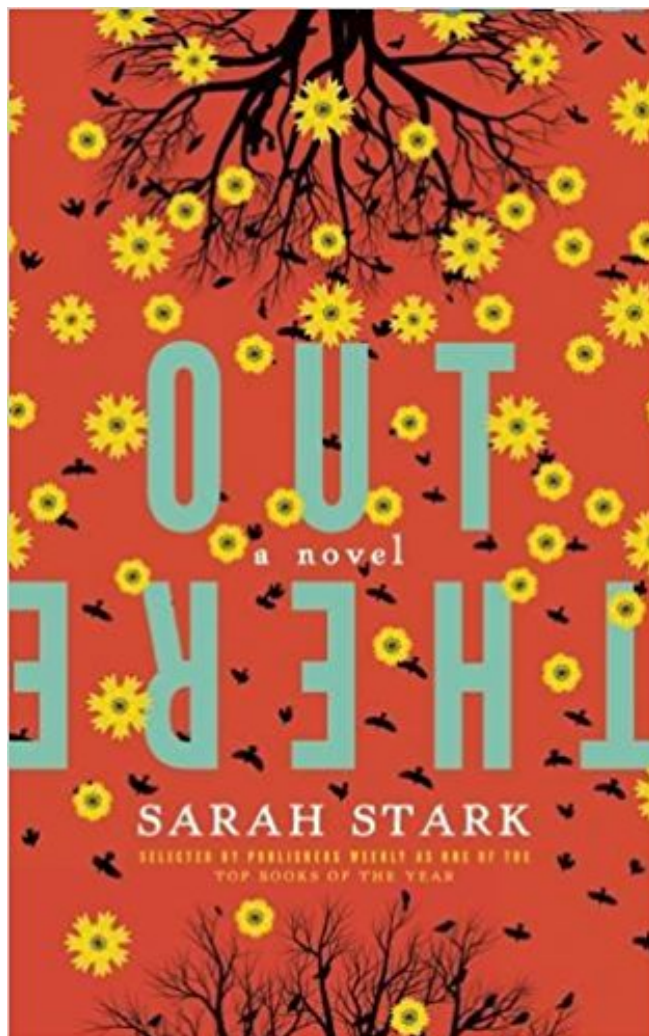
I write every day and I've always got several projects going at once, and more bumping around inside my head. The challenge is to stay focused on one project long enough to bring it to that breathtaking, hopefully beautiful, place, and then to move on to the next project.

JH: I understand that you have written two novels and have a third underway. I am currently reading your first novel, *Out There*. Tell us about the story and how you decided to include GGM in the telling.

SS: I witnessed the first several years of the Iraq War via radio from within my minivan as I drove my young daughters to and from elementary school and dance classes and soccer. I was aware of being very disconnected, and it bothered me. I thought about soldiers fighting one another. I thought about loss. But I did not know a single soldier during those early years.

The first veteran of Iraq who I met was named Reuben Santos. He was part-Native, a poet, and 24-years old.

I was teaching literature at the Institute of American Indian Arts (IAIA) in Santa Fe, NM in the spring of 2007 and we were two weeks into our study of *One Hundred Years of Solitude* by Gabriel García Márquez. And that's when Reuben spoke up, sharing with the class the fact that he was recently returned from two tours of duty with the U.S. Army in Iraq. He had connected to some part of García Márquez's work, most likely the character Colonel Aureliano Buendía who returns home after twenty years



Cover of Sarah Stark's novel *Out There*



of war, but I don't remember the specifics. What I do remember was my shock. That sitting here before me was a soft-spoken creative writing student who had recently been at war. Reuben shattered any previous notions I had about what a war veteran might look and act like. And it was in that moment, in my mind, that I began writing this novel.

It began as a novel about all kinds of unlikely soldiers. Poets and musicians and painters. What would it be like for these artists to experience loss on a daily basis? How might they cope?

After two years of writing, I decided to try to reconnect with Reuben, to let him know about the project, and to see if he might be willing to answer a few questions that had come up for me in the writing. But instead of finding him, I discovered his obituary online, and the fact that he had taken his own life not long after I had known him in class. There was little doubt that his suicide was the result of having lost the battle with his war memories.

The news was devastating. How had this happened? Why?

Eventually the story overcame the darkness, and it became the story of a young veteran who begins to heal. The story of one Jefferson Long Soldier who borrows his cousin's motorcycle and rides to Mexico City to find his hero, the great Gabriel García Márquez.

JH: Sarah can you share a bit about your current novel, *Finding Michael Finnegan*, and your process for beginning to write a great story?

SS: The current novel is the story of an American family's collapse in the decade following the Iraq War. The patriarch, Michael Finnegan, was significantly involved in the policy lead-up to that war, and because of his disillusionment with American policy has left the U.S. to live in Ireland. His oldest daughter, nearing her fiftieth birthday, goes to find him, and to try to convince him to come back home. Meanwhile, his longtime wife, Joanie, has transplanted herself to a small town outside Abiquiu. His other two children, a second grown daughter and a grown son, are similarly working out what it is to be living in the United States in 2016, when the bulk of the novel draws to a close. It is an odd year in American politics, and all bets seem to be off.

I'm exploring ideas of what it means to be an American, what it means to be a family, and the possibility of redemption in dark times. In the end, this novel is a love story. It's currently with my agent in New York.

JH: Tell us what attracts you to El Zaguán.

Max-Carlos Martinez

SS: I've lived in Santa Fe for almost twenty years, and during that time, El Zaguán has always had a magical draw for me. The first time I was in the garden—I remember the epiphany of it, this oasis in the middle of Santa Fe—it was the summer of 1998 when my two oldest daughters were very young and we'd just moved here from DC. I felt the timelessness of that place, the hypnosis of having discovered a place deep and true.

This is the sort of place a writer—an artist of any kind, really—searches for. Most of us visit such places for short periods of time, thinking back nostalgically upon them our entire lives. To be able to live in such a place is a true gift.

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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EZINE SPONSORSHIP

The HSFF would like to thank our sponsors of the Foundation's eZine—giving us the capacity to strengthening our community voice.



April 2017 Sponsors

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APRIL 2017 CALENDAR



Max-Carlos Martinez

Thursday, April 27, 3:00-4:00pm – **Salon El Zaguán: Elmo Baca**, former SHPO for New Mexico; on the history of movie theatres in New Mexico and Santa Fe and the new trends in cinema going. Members only lecture in the El Zaguán sala.

May is **Preservation Month**; A nationwide celebration highlighting the social and

economic benefit of preservation, encouraging heritage tourism, and instilling community pride.

Friday, May 5, 5:00-7:00pm – Exhibition Opening at El Zaguán; **Jean Fogel Zee: Word Installation/Poetry**; in the El Zaguán sala. Show runs through May 31.

Saturdays in May – **Traditional Adobe Brick Making Workshops**; presented in conjunction with Cornerstones Community Partnerships and Adobe in Action. Each full sized brick will be used to save a traditional adobe building in Northern New Mexico; children will make miniature adobe brick votive candle holders. Workshops will be in the courtyard at The Palace of the Governors on May 6th and 20th, and at San Miguel Chapel May 13th and 27th. All workshops run from 9am-3pm, people of all ages are welcome to attend for any length of time. An introductory talk will begin at 9am each day. For more information, call 505.982.9521 or email Nicole at nklibert@cstones.org.

Tuesday, May 9, 3:00-4:00pm – **Salon El Zaguán: Ed Crocker** gives a members only talk on the Isleta and Santa Ana Pueblos taking charge of their church restorations and setting the standard for vernacular preservation standards.

Thursday, May 18, 5:30-7:30pm, at San Miguel Chapel – **Preservation Awards**; Presented in conjunction with The Old Santa Fe Association and City of Santa Fe Historic Preservation Division.

To share events, please contact the HSFF Office Manager, Jacqueline Hill at 505-983-2567 or jacqueline@historicsantafe.org.