

A vibrant autumn landscape with colorful trees and a blue sky. The foreground features several tall, slender trees with white bark and sparse green needles. The background is a dense forest of trees in various shades of yellow, orange, and red, set against a clear blue sky with a few wispy clouds.

HISTORIC SANTA FE

The Historic Santa Fe Foundation
Monthly Journal **JULY 2018**

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Image above: One in a Million, Sally Hayden von Conta from the exhibition The Color of Light on display in El Zaguán's sala until July 27, 2018.

eZine cover: Crimson Crest, Sally Hayden von Conta from the exhibition The Color of Light on display in El Zaguán's sala until July 27, 2018.

Inside Historic Santa Fe

Historic Santa Fe Foundation wishes to thank all Foundation members who attended the Annual Garden Party and Members' Meeting. This event was held in El Zaguán's Garden and featured a highly informative and discussion-prompting lecture by New Mexico State Historic Preservation Officer & instructor at University of New Mexico School of Architecture and Planning **Jeff Pappas**. All in attendance seemed to be pleased with the event and Pappas' discussion of, among other topics, the state's efforts to preserve segregated schoolhouses in Southern New Mexico.

Read about the state's success in listing the Paul Laurence Dunbar Elementary School in Vado, NM on both the state and national register in this article from the [Las Cruces Bulletin](#). A spreadsheet of all properties on the state's register may be downloaded from the right-hand column on this [page of the Historic Preservation Division's website](#).

For this issue of the eZine, we offer an interview with Kelly Finley Davis, our new intern working on the listing of The Pinos Ranch House for our Register of Properties Worthy of Preservation. Finley Davis is a graduate student at UNM and we are pleased to partner with the University's Architecture and Planning Program and the State Historic Preservation Office on the project.

We also present a book review of Brett Hendrickson's *The Healing Power of the Santuario de Chimayó: America's Miraculous Church*, and the artist feature is on the occasion of this month's El Zaguán exhibition, *The Color of Light: Plein Air Pastels of Sally Hayden von Conta*. von Conta's work is on display in El Zaguán through July 28, 2018. We hope you enjoy this issue of the monthly eZine.

To receive a printed copy of the Spring 2018 Printed Newsletter that includes the long-range plan, please become a HSFF Member. Sign up for membership online at historicsantafe.org/join-give or call us at 505-983-2567 to find out about member rates and benefits.

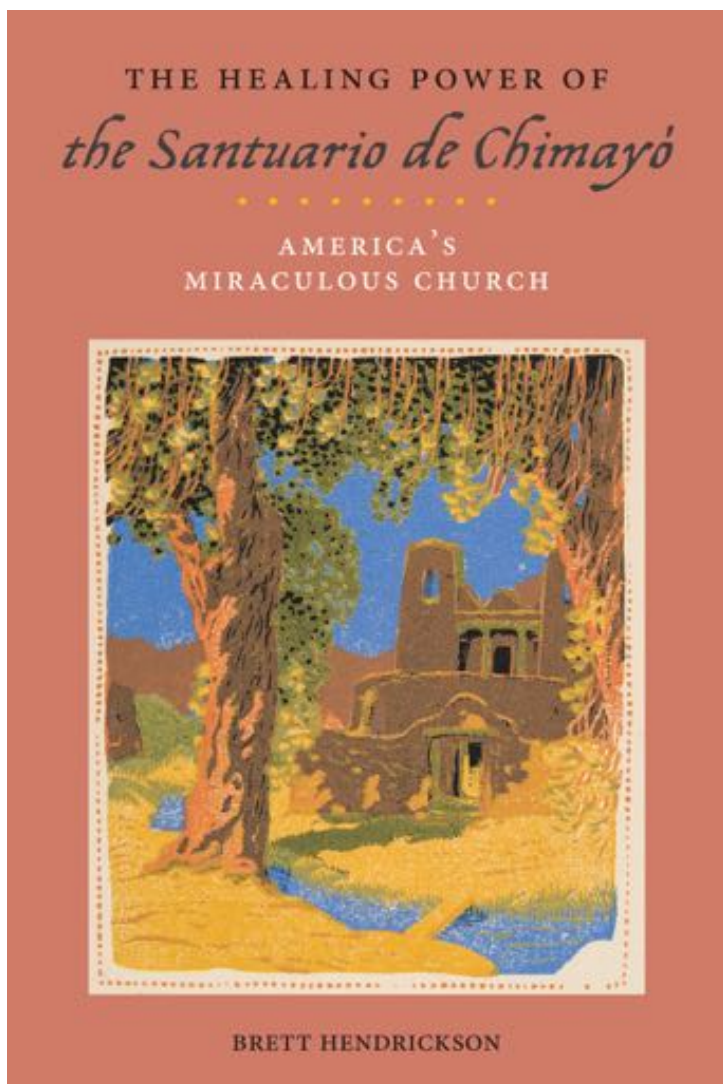
Thanks for your continued support.

BOOK REVIEW

The Healing Power of the Santuario de Chimayó: America's Miraculous Church

BRETT HENDRICKSON

Reviewed by Pete Warzel



village. The faces he photographs and the stories he hears while setting up the shots are Chimayó, its history and its long life. The village's name derivation from the Tewa, *Tsi Mayoh*, designates the hill that rises up behind the chapel, across the Rio Santa Cruz. In 1916 John Harrington, anthropologist, published an ethnographic study of the Tewa and cited the plaza, El Portero de Chimayó, as the location of a pool with healing mud that the early Pueblo people came to use. This historic region is also where the Santuario and its healing dirt are located.

The Santuario, El Santuario de Nuestro Señor de Esquipulas, has stood guard and welcomed the devout for two hundred and two years.

The changing identity of this chapel and its place on El Portero is the subject of a very thoughtful, well written study by Brett Hendrickson, Associate Professor of Religious Studies at Lafayette College. The title of the book is somewhat misleading, as Hendrickson never really addresses the veracity of the holy dirt in *el pocito*, but the subtitle, *America's Miraculous Church*, is certainly on target. The Santuario is the "largest site of Catholic pilgrimage in the United States," and although many are not aware of its sacredness, so many do recognize its importance and visit whether as tourists, supplicants, mendicants, or those who make an annual family pilgrimage for their own personal reasons. It is an enigma. And its history is one with Northern New Mexico.

Chimayó means something to us all. To Don Usner, whose elegant exhibition of photographs concluded last month in the *sala* at El Zaguán, it is the people and community, mostly around the Plaza del Cerro, but also those living around the other numerous plazas in the The Historic Santa Fe Foundation

Hendrickson begins with this history, from early Tewa inhabitation of the valley to Spanish arrival and establishment of administration and church at Santa Cruz de la Cañada, just outside present day Espanola. His research is sound and sets the stage for 1813, when Bernardo Abeyta purportedly finds a crucifix glowing, buried in his land, and takes it to the parish church in Santa Cruz, only to find it returned to his land again. Abeyta petitions and receives permission from the Catholic Church for the right to build a chapel. He names the chapel the Lord of Esquipulas, after the crucifix he found and placed it on the new chapel's altar. The crucifix is an image of Christ venerated in Guatemala, the "Black Christ", also associated with "earth eating" for healing.

The book focuses on the chapel's religious ownership, and how it changes over time with Catholic administration, or lack thereof, triggered by Mexican independence and its effects on New Mexico's secular and religious governance. As diocesan control ebbs and flows, the Penitentes (Los Hermanos de la Fraternidad Piadosa de Nuestro Padre Jesus Nazareno) fill the void with spiritual and cultural care of the villagers. As Anglo artists become enamored with the chapel, indeed with all of traditional Indian and Spanish craft and culture, the former Society for the Preservation of Antiquities in New Mexico changed its name and mission to the Spanish Colonial Arts Society (1929) and purchased the Santuario from a struggling Abeyta family, promptly handing the deed over to the Archdiocese of Santa Fe. Hendrickson does not succeed in keeping his aversion of the "preservationists" from entering his narrative:

First, the picturesque history and aspect of the Santuario as viewed by Santa Fe Anglos had been maintained intact, and second, the scope of Santa Fe's artistic and touristic circle had unquestionably been expanded the thirty miles to the north as a sort of extension or outpost of the aesthetic ideals of Canyon Road and El Camino del Monte Sol.

Religious ownership is joined at the hip with economic benefit. This began earlier when, in the mid-1800s, the growing cult of veneration for Santo Niño de Atocha attached itself to the healing powers of the Santuario. The Medina Chapel was built almost adjacent to the Santuario and housed an image of the Santo Niño and the popularity competition, as well as the financial benefit tug of war, were engaged.

This continues today as the diocese, through its parish priest(s) at Chimayo, have been on an expansion and building spree that perhaps does not meet the needs of the local faithful who had taken good care of the chapel(s) for so long. In expanding to accommodate the growing number of Holy Week pilgrims especially, our friend Don Usner opines that "The carnival atmosphere of the pilgrimage contrasts dramatically with the way it used to be, the way we liked it." Now overboard in the view of many, the Medina Chapel, termed the Santo Niño Chapel by the diocese, has been remodeled into an unrecognizable and "garish" structure for visitors – "something one would encounter at Disneyland," as stated by another long-time Chimayó resident.

Hendrickson has done significant ethnographic fieldwork in defining the interactions of constituencies and the cultural and spiritual evolution of the Santuario; yet, he writes in an easy style. This book is an academic work, but reads much more like a good literary essay. *The Healing Power of the Santuario de Chimayó: America's Miraculous Church* is engaging and will enlighten your knowledge of the village and the chapel twenty-seven miles from Santa Fe that draws people from around the world to partake of the holy dirt.

The Healing Power of the Santuario de Chimayó: America's Miraculous Church
by Brett Hendrickson
New York University Press
Softcover, 264 pages, \$30.00

INTERVIEW

HSFF Register Intern Kelly Finley Davis

Interviewed by Tim Maxwell, HSFF Board of Directors



Kelly Finley Davis was born on Earth Day in Monument Valley, Utah. She was raised in the red rock canyon of Bluff, Utah. Her home community of preservationists and archaeologists helped to instill a sense of responsibility and love

for her environment. She was taught that places are our greatest teachers. Her preferred stomping ground is the San Juan River. Kelly has a Bachelor's of Fine Arts in Performance Art from Westminster College in Salt Lake City, Utah. Her favorite style of performance art is dance. She is currently a yoga teacher and continues her ballet training with Bianca Lily Ballet in Albuquerque, NM. Kelly is a Master of Arts candidate in Educational Thought and Sociocultural Studies paired with a Graduate Certification in Historic Preservation and Regionalism. She chose to combine these two fields because of her interest in non-traditional educational spaces. National Parks, historic buildings, and kitchen tables are some of her favorite classrooms. Her favorite book is *Like Water for Chocolate* by Laura Esquivel. Green chile or red chile? Red, always.

Finley Davis is the first grad student working on the Historic Santa Fe Foundation's Register of Properties Worthy of Preservation. This new project is privately funded by donations, and is a partnership with University of New Mexico's School of Architecture and Planning and the State Historic Preservation Office to list the properties on HSFF's Register. Selected grad students are paid on a contract basis for their research and nomination work. Finley Davis' project, and the first in this program, is a listing of The Pinos Ranch House

located on the grounds of the Southwestern living ranch El Rancho

de las Golondrinas located outside of Santa Fe, NM. In this interview, HSFF Board Director and archeologist Tim Maxwell interviews Finley Davis on her background, education, and travels.

Tim Maxwell: You have spent considerable time receiving various types of training, from yoga and martial arts to permaculture, around the globe. How did these experiences lead you to an interest in preservation and architecture?



Kelly Finley Davis: I am curious about what people *do* in their environments. Cultures are simultaneously created and preserved through physical practices. In my opinion, the best way to experience a culture is to study

their physical practices. Through studying yoga, martial arts or dancing a traveler can physically embody the philosophical beliefs of a culture. Intangible Cultural Heritage (ICH) is a term in the field of preservation that describes cultural expressions that are fleeting, or intangible. ICH could be storytelling, dance, or performance of any kind. It's about how people "perform their place," or again, it's what people do in their environments. Knowledge and skills (i.e. farming techniques, dance styles, folklore) that emerge *from* the built or natural environment are examples of Intangible



Cultural Heritage. Through learning Sunmudo Martial Arts in South Korea, practicing yoga at the Sivananda Ashram in India and permaculture farming in Ireland, I was participating in Intangible Cultural Heritage. Cultural behaviors inform physical practices and vice versa. An example of this is how people are taught to enter into a space. When entering into a yoga studio, one takes off their shoes. When entering into a mosque, one does a ritual cleansing. My experiences did not necessarily lead me to an interest in preservation and architecture, because studying the physical practices of cultures is an extension of the field itself.

TM: You grew up in Utah. After your learning and teaching experiences in Africa, Asia, Central America and Europe, what brought you back to the Southwest?

KFD: After my undergraduate studies, I became a traveler. I had to venture outside of my familiar places. I wanted solitude and the peace of aloneness that traveling brings. During this era, I learned to listen to what motivates me. My international travels awoke a yearning to develop myself as a community member and to contribute to the region that raised me. I learned that there is an intrinsic piece of my identity that cannot rest unless I am in the Southwest. I need the panoramas, the pace, and especially the red rock stratigraphy to feel at home.

TM: You are a member of organizations working to protect Southwest archaeological sites. How did that interest develop?

KFD: Most of my interest in working with organizations that protect the Southwest is inspired by a “radical kin” land ethic. During my upbringing, I was taught that our role in community (both local and global) is to be a steward of the land. This is because we are ecologically responsible and related to our landscape. Places are our teachers and we should honor our teachers. This belief was fostered through working beside my parents in their life’s work as archaeologists. Through my work with the Abajo Archaeology, Friends of Cedar Mesa and now the Historic Santa Fe Foundation, I can continue my ecological responsibility and care for our shared landscape.

TM: What should we know about regionalism in architecture and its importance for preservation in New Mexico?

This is a huge question! Regional studies explore the influence of the environment on human behavior. A branch of regional studies is cultural routes. Rancho de las Golondrinas, where the Pino House is located, is an example of a cultural route influencing building materials. The introduction of the railroad brought in mass circulation of goods, including access to timber mills. Thus, this late territorial style building has wood frame construction and wood shingles. When studying preservation, in relation to regionalism, environmental influences (i.e. cultural routes) contextualize building materials. Regionalism in architecture is about recognizing the ways that people were impacted by regional routes. Preserving regional practices is not limited to academic study. It’s important in the field of architecture because regional practices that came before us, inform us now. Buildings, structures and places are all a testament to the great cultural narrative that we, in the Southwest, inherit.



The Pinos Ranch House

TM: You have worked with people in small communities in various countries. Do you have ideas on how the Historic Santa Fe Foundation might help communities with the challenges of preservation? How might we better educate people about the value of preservation?

KFD: Preservation should be taught as a social movement. New Mexico's cultural landscapes need to be protected. The general population lacks the literacy that cultural resources are finite! If the HSFF wants to help educate communities about the challenges of preservation, a community forum (made up of different stakeholders in various communities) should be held. The forum should emphasize topics of vanishing cultural landscapes. Finite cultural resources should be given proper



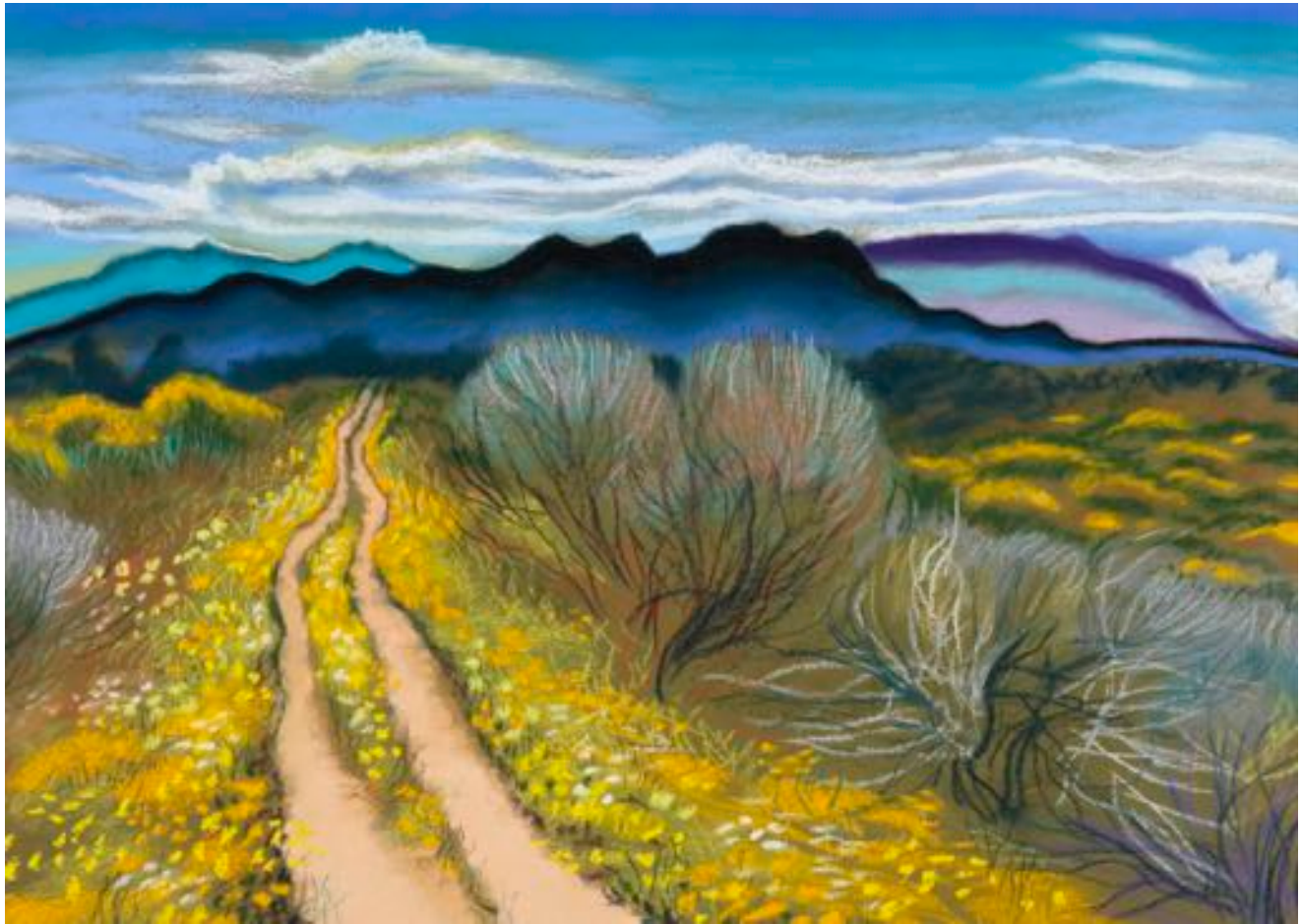
weight. I view the field of preservation with a sense of urgency. Through community education, a collective understanding of finite resources could inspire the current and next generation of site stewards.

TM: Do you perceive value in the way HSFF is now approaching additions to its Historic Register with Grad students? For students? For HSFF?

KFD: Practical experience, gasp! I feel proud that I am getting work in my field before I graduate. It makes me feel like I have the beginnings of a distinguished future. I value the approach of HSFF in engaging graduate students because it helps to create connections with experts in our field of study. It's nice to be outside of the classroom and still share a similar passion with peers in the world of preservation.

TM: Plans for your future?

KFD: The plans for my immediate future is to begin my Master's Thesis, titled *The Bluff River Trail: Mapping a Land Ethic*. I will create educational and interpretative materials for the Bluff River Trail found in Bluff, Utah. The trail is the first elder and children friendly route along the San Juan River in Utah. After school, I plan to do a tour of Spain and Northern Africa. I have been daydreaming about Chefchaouen (the Blue City) in Morocco. I would eventually like to get my Doctorate in Human Geography from the University of Arizona in Tucson.



IN EL ZAGUÁN SALLY HAYDEN VON CONTA

Historic Santa Fe Foundation (HSFF) will host *The Color of Light* during the month of July 2018 in the sala of El Zaguán, 545 Canyon Road, Suite 2, Santa Fe, New Mexico. The exhibition opens on Friday, July 6 from 5-7pm and continues through July 28.

The exhibition of *The Color of Light* features plein air pastel paintings by Sally Hayden von Conta. von Conta has garnered a national reputation and collector base for her vivid pastel artworks. She uses vibrant colors modeled on those present in the American Southwest -- the yellow of aspens, teal blue of the skies, warm orange of the refracted light from a New Mexico sunset, and the rusty, burnt Sienna of iron-rich soil. Her works are descriptive and the viewer is left with a perfect mental vision of the landscape; yet, her use of the pastels is interpretive and skilled in modeling shadows, midtones, and highlights with brilliant and detailed color.

Following fine art scholarship studies in Florida, Montana and Mexico, **Sally Hayden von Conta** pursued graphic design studies in New York City. This culminated in a 25-year career in advertising as an art director in New York.

Arriving in Santa Fe, NM in 1986, von Conta quickly became established as a mixed media fine-art artist, and since 2001, she has been working in plein air pastels. She has exhibited at Albrecht-Kemper Museum of Art, St. Joseph, MS; Red River Valley Museum, Vernon, TX; and Museum of the Southwest, Midland, TX, among other venues. Her one-person exhibitions include shows at Galeria de los Colorines, Mexico City, MX; Century Gallery, Santa Fe, NM in "Reflections in the Moment"; and Leech Studio Gallery, Sarasota, FL. Her plein air pastel paintings have been honored with numerous awards and included in many invitational group exhibitions. Sally Hayden von Conta currently lives and paints in Santa Fe, NM.

Opening in El Zaguán on August 3, 2018: Anna Booth, *About a Place*

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CALENDER OF EVENTS

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EXHIBITION OPENING



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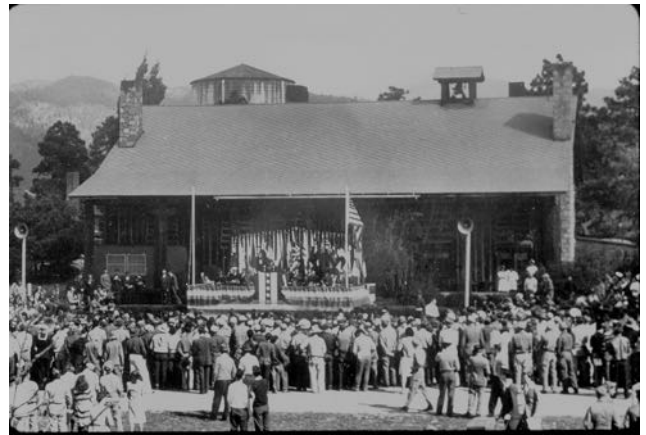
Historic Santa Fe Foundation (HSFF) will host *About a Place* during the month of Aug. 2018 in El Zaguán's sala, 545 Canyon Rd, Ste 2. The exhibition opens on Friday, August 3 from 5-7pm and continues until Aug. 31, 2018.

ABOUT THE EXHIBITION:

About a Place, is a new body of work inspired directly by El Zaguán and my residency here. The history, architecture, color, light, texture, intentional and accidental details, have all influenced and inspired my recent work. The layers of history are palpable here, from the original inhabitants to the artists who have lived and created more recently. This richness is visible everywhere your gaze lands, from the thickness of the walls to the wear upon thresholds.

I intend for the work to relay a calm and quiet that can be felt when one slows down to notice the feeling of a place. When we pause to consider those who have come before, it allows that resonance to influence and enrich our present. I've also taken pleasure in the life outside my studio window and door, which opens directly onto Canyon Road. I sometimes engage with passing tourists and locals, and other times I happen to overhear pieces of conversations. As I jot down these fragments, I imagine what the larger context might have been, and what the passersby might be like—not dissimilar to catching the small visual clues that subtly evoke the people and scenarios of the past. These echoes and the possibilities they imply conjure up the deep sense of connection and peace that has become the basis of my current work.

LOS ALAMOS TOUR



Given the excitement around this summer's production of **Doctor Atomic** at the Santa Fe Opera, we thought it would be engaging to host a tour of the location where the real Doctor Atomic, J. Robert Oppenheimer, established the world's most focused physics lab in the 1940s. **Tour will be held on Sunday, August 19, 2017, tour at 3pm and reception at 5pm. Tickets are required.**

This visit will include an easy walking tour around the Los Alamos Historic District and will focus on many of the various activities, entities, and personalities associated with this small town atop the Pajarito Plateau. The tour begins at 3 pm at the restored **Fuller Lodge** with a short lecture on Bathtub Row and then to the **Los Alamos Ranch School's Guest Cottage**, which houses the Los Alamos History Museum. The visit will include other sites on the **Los Alamos History Museum campus: the Romero homestead cabin, an ancestral pueblo site, the Hans Bethe House, and the grounds of the Oppenheimer House**. The tour will end at the Hans Bethe House about 5 pm, followed by a reception that will include libations provided by Pajarito Brew Pub and Grill and food provided by a local caterer. The tour will be led by an expert docent.

More information and ticket purchases:

<https://www.historicsantafe.org/losalamostour>.
For questions, contact Melanie at 505-983-2567 or melanie@historicsantafe.org.



Abstract art? No, wall prep to remud with adobe.

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.

Contact: The Historic Santa Fe Foundation 545 Canyon Road, Suite 2, Santa Fe, NM 87501
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