

HISTORIC SANTA FE



Welcome p. 2
Recap of Artists Homes Tour, pp. 3-6
Book Review, Estaban, pp. 7-8
The El Zaguán Wall, pp. 9-10
Photos from El Zaguán pp. 11
Schedule, Staff, Board and Mission p. 12



Image above (cropped): *Inside Randall Davey's Studio* by Melanie McWhorter

eZine cover: *Binoculars in windowsill at Randall Davey House* by Melanie McWhorter

Inside Historic Santa Fe

Outside the home of Historic Santa Fe Foundation, El Zaguán, located on Santa Fe's Canyon Road amongst the galleries, restaurants and few homes that line the historic byway of this old Southwestern town, we have a few blue tarps covering our front wall. Many have wondered why the gateway is covered for the winter. If you passed by in recent weeks, you will have asked what is happening or simply noticed Bobby Wilson and Jay Dickason steadily working away to prepare the entrance for the lime plaster. Winter temperatures prohibit the application of the new velvety plaster surface so the wall will stay cozily nestled under its covers for the upcoming months. We reluctantly welcome the winter and hope for much needed snows while our wall patiently awaits its new coat in the springtime.

In this issue, Mara Saxer discusses what has happened with the repairs of this wall and what to expect in the future. We also offer a recap of the Artists Homes Tour, conducted in early October 2018, and present a review of the new University of New Mexico book on the mysterious and almost mythical figure of Estaban. Please enjoy.

To receive a printed copy of the upcoming Winter 2018/2019 Printed Newsletter that is mailed to members only, 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.

2018 Artists Homes Tour: An Overview of the Festivities

JOZEF BAKOS HOUSE
GUSTAVE BAUMANN HOUSE
RANDALL DAVEY HOUSE & STUDIO
OLIVE RUSH HOUSE & STUDIO

2018 ARTISTS HOMES TOUR

Reviewed by Melanie McWhorter



Front door of Gustave Baumann House

On October 7, 2018, Historic Santa Fe embarked on a four-home tour of the residences formerly owned by some of Santa Fe's most noted artists of the early 20th century – Gustave Baumann, Jozef Bakos, Randall Davey and Olive Rush. These homes are still maintained by private homeowners, religious organizations or nonprofits. Although HSFF has conducted the annual Mother's Day Tour – discontinued in 2016 – this tour required a bit more coordination since we worked with Santa Fe Valet to shuttle the 100 plus participants to each home at different times during the four-hour tour. The event was prompted by HSFF's Board Director Nancy Owen Lewis for the 100th anniversary of the New Mexico Art Museum and as part of a series of lectures and events provided by the museum and the School for Advanced Research, all with a grant from New Mexico Humanities Council. A small committee was formed and we were off deciding on the homes and planning the event. The homes were chosen
The Historic Santa Fe Foundation

for a variety of reasons, but one primary reason was they were charming houses, provided enough room for our guests to tour, and each one maintained some of the original artworks and the character of the residence from when the artist lived there.

Each participant visited all four homes. The Jozef Bakos House is privately owned and we were delighted to have a tour from the homeowner that presented original frescos that are still extant in the home, along with information on changes illustrated in archival photographs handed down to subsequent homeowners since Bakos and his wife were the primary residents. Visitors toured his modest upstairs studio with a peek out the east-facing window showing a view, although slightly impeded by today's powerlines and new residences, that allowed the participants to see the vista that inspired a Bakos landscape now in the collection of the museum.

The tour guests then were treated to a talk by Stacia Lewandowski, the author of *Light, Landscape and the Creative Quest: Early Artists of Santa Fe*. Lewandowski's book covers many noted artists who lived and worked in Santa Fe and includes a walking tour with text on each home. She placed Bakos in the context of Los Cincos Pintores, a group of five influential artists who collaborated during the 1920s.

We had an exciting adventure on the way to the Randall Davey House and Studio. When the staff left the compound on Friday before the tour, there was a minor road construction along the dirt road that leads to the parking lot. On Sunday, the Davey staff alerted the Foundation that the construction had proceeded and much of the road had a 5-foot ditch with some remaining construction equipment. Thanks to the drivers from Santa Fe Valet, each tour group made it up the road in about the exact time that they originally scheduled to visit. Carl Beal, center manager for Randall Davey Audubon Center and Sanctuary, was scheduled to be a docent, but filled in as



Participants on the 2018 Artists Homes Tour

shuttle driver for the afternoon. We are so grateful to the staff for thinking on their feet and for all their support.

After arriving, we were treated to a tour of the house and studio with former Audubon New Mexico Development Director and Davey researcher Kim Straus and many other trained docents. They provided information on the house, artworks and other items that Davey once owned when he occupied the buildings. The downstairs contains a bar or 'speakeasy', with the upstairs having a lovely kitchen with a checkerboard floor, an open sala, bedroom, and exotically painted dressing room for Mrs. Davey. The house and studio are open for tours on Friday throughout the year. See their website for more information <http://nm.audubon.org/chapters-centers/special-programs-and-weekly-events>.

The Baumann House was the next stop for my group on the green shuttle. For this location and the Olive Rush House and Studio, the docents divided their time and split the group in half with one on the exterior and one group getting a peak at the interior and then switching so that

all could experience the full tour. Tom Leech, director of the Press at the Palace of the Governors and Baumann expert lead the inside tour. He made sure to point out the radiator screens made of the artist's wood carvings used to make the wood cuts, the roofer's nails that dot the designs near the ceiling that formerly served as hanging tools for Baumann's front selling gallery, and the door that hides the fireproof storage unit where the former resident kept all his carved plates. The house has character and charm and has been restored with the help of HSFF before the foundation sold the property. Mac Watson conducted the outside tour and noted the decorative koshare atop the roof along with many of the characteristic Baumann touches like the handcrafted door and house number.

The final location for my group was the Olive Rush House and Studio. Fellow Friends of the Quaker Meeting House, David Giltrow and Bettina Raphael showed us around the home located about midway up Canyon Road. Giltrow took half of the group around the exterior pointing out the original structure that was added on to when Rush



Photos, left to right: Entrance to Randall Davey Studio, Window at Olive Rush House

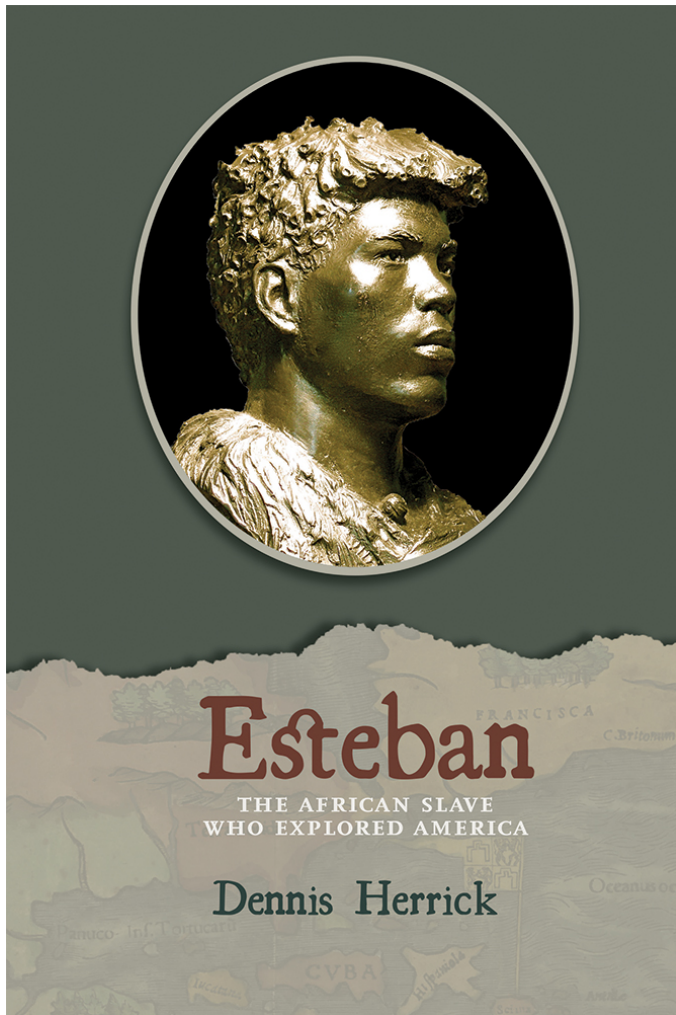
was the owner, recent and upcoming locations for renovations, and a Rush fresco still intact on an outside wall. Raphael, a Rush scholar, took the visitors around the interior, currently the home of the Quaker Meeting House, and used by the Friends on an almost daily basis for their gatherings and as a small community center. The home has many of Rush's framed pieces along the walls, intact frescos completed years ago by the artist, and a modest, but formidable library on religious and secular philosophy, art and other subjects.

We were prepared for bad weather, but were overall presented with a wonderful, enjoyable temperature and an almost complete lack of rain. Overall, it was a very rewarding and enjoyable day.

Historic Santa Fe Foundation is grateful to the volunteers at the homes and on the shuttles, the knowledgeable

docents, and the home's owners for allowing us to provide such a wonderful day to our guests. Thanks to all who joined us for the tour, the post-tour reception at HSFF's El Zaguán and book signing for Stacia Lewandowski's book. We still have a few signed copies of Lewandowski's book at our offices in El Zaguán at 545 Canyon Road, Suite 2, Santa Fe.

We hope to conduct more tours like this in the future. For more information about future events, [sign up for our newsletter](#).



BOOK REVIEW

Esteban: The African Slave Who Explored America by Dennis Herrick

Reviewed by Pete Warzel

for the men and horses of the invasion force. It ended in a rout and sorry retreat.

The result was escape in quickly made boats not designed for the sea, and when Esteban the slave owned by Andrés Dorantes de Carranza (hence the Esteban de Dorantes in the official records), Alonzo del Castillo Maldonado, and Cabeza de Vaca washed up on the shores of the Gulf Coast of today's state of Texas, they began a trek that left them the only survivors of the original two hundred and fifty-one who fled in the boats from Florida. There would be eight more years on this incredible journey ahead during which the three Spanish noblemen became slaves of the native Indians of Mexico along with the perpetuation of Esteban's chattel state, and in that learned to trust his judgment, instinct, ability to learn new languages and gain the respect of the tribes they encountered. In an odd twist to the survival story, all four become known as faith healers, treating ailing natives by the word of their Christian God and, in one recounted incident, apparently raised the dead.

The outcome is eventual freedom and an accompanying throng of native supporters leading them to reunification with their Spanish compatriots after almost nine years and literally

"The first white man our people saw was a black man." That quote by Dr. Joe E. Sando, historian from Jemez Pueblo, begins this biography as an epigram, and captures this enigma of a man and his story – Esteban de Dorantes, *Estevanico el Negro*.

The story itself is best known through the report by Alvar Nunez Cabeza de Vaca, one of four survivors of an ill-planned, devastating "invasion" of Florida by "six hundred men, ten wives, eighty horses" in 1528, led by the self-aggrandizing Panfilo de Navarez. Nothing went right and the native inhabitants of what is now the state of Florida, then *La Florida* which the Spanish crown knew as a land mass from the Atlantic coast to the River of Palms on the eastern coast of Mexico, proved violently unreceptive to European designs on their homeland. It was war in a very inhospitable place

unknowable miles of invasion, escape and survival. What is knowable is that this band of Spaniards and a slave had seen parts of Mexico and what is now the United States that had not yet been reached from the new home of Spanish America in Mexico City.

Dennis Herrick mines the original Spanish documents, obviously relying heavily on the Cabeza de Vaca account, the *Relación*, and tells the tale anew here as a biography of the slave Esteban. His intent is to explore Esteban the person, and understand his role, his personality, the reasons for his sparing inclusion in the narrative, and finally his death – or not. Herrick has done the heavy lifting in this account as emphasized by the inclusion of an eighteen-page bibliography, much of it by other historians who he freely questions as to their intentions and conclusions. Esteban captures little ink in Cabeza de Vaca's account because he is a slave, and not worth mentioning, a footnote due to racial prejudice. Yet as the trials of survival continue his name appears more often, perhaps as the band of four become more respectful of Esteban's skills for their own safety and endurance. When the four reach Mexico City and enter the records of New Spain, there is a letter by Viceroy Mendoza to King Carlos I of Spain discussing Esteban *el Negro* by name, extraordinary praise for a slave.

Although the enigma of this man begins with his origins in Azemmour, Morocco and continues in Mexico City as to whether he was freed or not, his end is the mystery that really drives this narrative. The account by Friar Marcos de Niza, the Franciscan who was chosen to head the expedition to the "seven cities" in search of mythological gold with Esteban as his guide, affirms that he was killed at Zuni, in present day New Mexico. Dennis Herrick does not buy into that telling of the tale, and here is where he takes on most of the accepted history and historians. The report by Marcos is only third-hand information, passed to him by two Indians escaped from Esteban's party after their contact at Zuni, who did not actually see the murder, but assumed that was the case. Proof is confirmed by more second- and third-hand information in the ensuing years by

Zuni elders who tell Coronado in 1539, following his defeat of the pueblo at Hawikku, that Esteban was killed by the tribe the year prior, and so the killing continued in Zuni oral history.

Yet Herrick cites another Zuni oral history that states in fact they took Esteban out of the pueblo and banished him, sending him to the south. In looking at the circumstances it is a logical alternative outcome that Esteban, moving farther and farther ahead of Fray Marcos on way to Cibola, further from Spanish domination, was on a final run for freedom from enslavement (Herrick takes the position that Esteban was potentially not emancipated before this expedition, but on loan or indentured to another). Perhaps wishful thinking, yet a black man is described as living on the Gulf of California years later by a man named Ruiz in another report in the Mexican government records. It is clear that Herrick would prefer this outcome to Esteban being erased from the record at Zuni. In any event, there is another trace in Puebloan history of this black man who came to visit from the south as Chákwaina, a katsina of the Hopi, Zuni, and the Rio Grande pueblos called "the black katsina."

Herrick takes on several themes in his exploration of this fascinating life – the racial bias not only of Esteban's first historian, Cabeza de Vaca, but the racism of historians that followed over hundreds of years. The author also drops in a chapter on the history of slavery in Europe and the Americas, white, Indian, black, and the extent of it is eye-opening, extremely disturbing – citing Anthony Pagden, a UCLA political scientist he states that "...five times more Africans than Europeans went to the Americas between 1492 and 1820." Colonial economics and the long memory of entrenched power shamefully were more attractive than the embrace of humanity.

Esteban: The African Slave Who Explored America
By Dennis Herrick
University of New Mexico Press
Hardcover, 304 pages
\$39.95



THE WALL

By Mara Saxer

work, three times) since 2000, and has also seen numerous attempts to patch, add layers and clean up the plaster between those larger projects. Many who frequent Canyon Road will remember Historic Santa Fe Foundation's 2014-15 work to redo the entire street facade of the building with a rich golden brown lime finish – a material that allows the adobe beneath to breathe and which has performed beautifully... everywhere except the courtyard entry. We face two unique challenges in this area. First, the temperature of the wall is not buffered by the mass of an enclosed room behind it, so temperature shifts swing harder and weathering occurs on both sides. Second, and we think most critically, because the wall is so thick and massive, the top acts as a horizontal surface on which rain and snow can settle and percolate in, dampening the adobe beneath and causing separation between it and the built-up layers of remnant cement stucco and lime plaster.

In light of these issues, members of the HSFF property committee have, through conversations and cooperation with the City of Santa Fe Historic Preservation Division, designed a finishing method that will retain the historic look of the wall while protecting it from the elements more effectively. The very top portion of the wall will be coated with a concrete stucco

The entry courtyard to El Zaguán was open to the street save a knee height wall until approximately 1930, when the wall was raised to its current enclosing size. Built of adobe bricks and more than 2' deep, it provides a solid enclosure separating the calm courtyard from bustling Canyon Road. Since it was built, the wall has seen numerous finishes: mud plaster, concrete, white paint, a particularly eye catching pink paint, lime plaster. Many have been layered on top of each other over time, sometimes stripped when they failed, sometimes not. It has, at least in the past 20 years, proven to be a bit of a problem area.

This section of wall has been completely stripped to the adobes below at least twice (well, with this current

*Sisyphusian task
of maintaining
the entrance of
HSFF's El Zaguán*



cap, a material which sheds water effectively and will act as a protectant. It will be edged with a piece of metal flashing to direct any surface water safely away, and the vertical surfaces will have a lime plaster finish, to match the rest of the facade.

As of publication the project was nearing completion, with fingers crossed for some mild, clear days to allow for stucco work. Removal of failing plaster was completed by 2018 Faith and John Gaw Meem Preservation Trades Intern Jay Dickason, who stayed on to assist HSFF preservation specialist Bobby Wilson with adobe repairs and applying a leveling mud plaster coat to the wall in preparation for its new finish. Both provided excellent educational outreach by cheerfully describing their work to the multitude of passers-by.



HISTORIC SANTA FE FOUNDATION SPONSORS

Contact Melanie McWhorter, Development Coordinator, 505-983-2567, melanie@historicsantafe.org

ARTISTS HOMES TOUR SPONSORSHIP



[The Inn of the Five Graces](#)

ARTISTS HOMES TOUR SPONSORSHIP



[Santa Fe Valet](#)

SALON EL ZAGUÁN SPONSORSHIP



[Dave Feldt, Santa Fe Properties](#)

eZine SPONSORSHIP



[Daniels Insurance](#)

STEWARD EVENT SPONSORSHIP



**ACADEMY FOR THE
LOVE OF LEARNING**

[The Academy for the Love of Learning](#)

EL ZAGUÁN SPONSOR SPONSORSHIP



[Kiwanis Club of Santa Fe](#)



SALON EL ZAGUÁN

Historic Santa Fe Foundation presents the **November Salon El Zaguán monthly lecture series** with Adrienne Digneo on *A History of the Italian Stonemasons in New Mexico*.

The talk is scheduled for Thursday, November 8, 2018 at 3pm in the sala of El Zaguán, the home of HSFF offices, located at 545 Canyon Road, Suite 2, Santa Fe. There is no charge for admission for members and the non-members entry fee is \$10. RSVP is required to 505-983-2567 or info@historicsantafe.org. Membership information on our [Join & Give page](#).

ABOUT THE LECTURE:

Archbishop Lamy commissioned Italian artisans in the late 1870s to finish the cathedral of St. Francis of Assisi. Three families arrived in Santa Fe via Baltimore, Maryland. This is the story of one of the families: the Digneo family. Their homes are located on Paseo de Peralta across from the capitol building and extend around the corner on Webber Street. This unique area (which is now South Capitol) consisted of Italians, Spanish and Lebanese.

The talk will illustrate other landmarks (e.g., the First Ward School on the corner of Garcia and Canyon Road, now the Ventana Gallery) in Santa Fe and in New Mexico that were built by the family and descendants.

ABOUT THE SPEAKER:

Adrienne Digneo is the great-granddaughter of Carlo Digneo. Her grandfather, Charles Digneo, was one of Carlo's nine children. He and his family resided in one of the family homes in the Paseo de Peralta complex. His daughter, Sarah (Dollee) Digneo was Adrienne's mother.

Although Adrienne did not grow up here, she is back in the fold. Her career was as a women's health nurse practitioner in California. She has 2 daughters -- Angela and Francesca -- and a wonderful husband, Terry Knickerbocker, who is not Italian.

To RSVP for this event at HSFF's El Zaguán, contact Jacqueline Hill at info@historicsantafe.org or call 505-983-2567.



El Zaguán wall during renovations exposing the adobe bricks

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
505-983-2567 historicsantafe.org

HSFF STAFF

Executive Director - Pete Warzel

Office Manager- Jacqueline Hill

Restoration Specialists - Mara Saxer and Bobby Wilson

Development Coordinator -Melanie McWhorter

HSFF BOARD OF DIRECTORS

Chair - Alan "Mac" Watson

Vice Chair- Ken Stilwell

Secretary- Graciela Tomé

At-Large- Tim Maxwell

Board Directors - Michael Dale, Nancy Owen Lewis, Ra Patterson, Alan Jones