

HISTORIC SANTA FE



Welcome p2
Newsworthy pp3-6
Book Review pp6-8
Staff/Sponsors p9
Calendar p10

Inside Historic Santa Fe

The Foundation is alive and well. We continue to host the monthly Salon El Zaguán talks and just experienced an exciting July presentation by amateur historian John Ruminer on the tree-ring dating of Prince Plaza and Sena Plaza in downtown Santa Fe this past week. John has kindly agreed to write an extended piece for the Summer/Fall Issue of our printed newsletter on the science and discovery of this inquiry. All members should look for that in the mail in mid-September.

Beginning on September 1, 2017, we are delighted to host an exhibition of watercolor, gouache, acrylic paint and water-based ink in El Zaguán's sala. Two artists from the exhibition will illustrate the cover of the eZine for this month and next. This show features 20+ artists and most works are available for purchase with a portion of the sales benefiting the foundation to host many more future exhibitions.

On September 21 at 3pm, we are pleased to host a reading and book signing for our September Salon El Zaguán with highly respected New Mexico author Stanley Crawford in El Zaguán. Crawford is known for his book *Mayordomo: Chronicle of an Acequia in Northern New Mexico* and *A Garlic Testament: Seasons on a Small New Mexico Farm*, among many works of fiction and nonfiction. He will read from his newest book and novel, *Village*, published in 2017 by Leaf Storm Press. Please join us for this opportunity to hear and meet Crawford and purchase a signed copy of his newest novel.

Finally, stop by in mid-August and see the work on the Cerrillos Hills turquoise wooden fence abutting Canyon Road. The Foundation is committed to being an active member of the Canyon Road community and offering more of a sidewalk for our esteemed locals and tourists. Bobby Wilson, one of our Preservation Specialists, is diligently preparing the fence for re-installation with the historically accurate new paint job. Stop by to see the fence and enjoy the garden before winter is upon us.

In this issue of the eZine, we re-introduce some of our new Board Members and one staff person, present an article by the 2017 Faith and John Gaw Meem Preservation Intern Janell Keyser on the preservation of Casa Martina in Chimayo, and a book review of Chip Cowell's *Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture*.

To receive the upcoming printed newsletter and to attend the Salon talks with no additional entry fee, please sign up for a [membership or donate now](#). To continue to offer these programs and partnerships and maintain El Zaguán, we ask you to give. **Your Support to the Historic Santa Fe Foundation contributes to the preservation and knowledge of our great city of Santa Fe and Northern New Mexico.**



eZine cover: Linda Guenste, from the upcoming HSFF exhibition *Pushing the Boundaries*. The exhibition opens at El Zaguán, 545 Canyon Road on September 1, 2017.

Newsworthy

We bid good fortune to one family member and welcome familiar faces to HSFF

FAREWELL TO RA PATTERSON

In June of this year **Ra Patterson's** term on the HSFF Board of Directors came to an end. During his six years on the Board, Ra has been a constant source of good will, common sense and generosity. As proprietor of Sunwest Construction Specialties, Ra has taken on difficult and much needed rehabilitation of Foundation windows and doors on the Garcia House and the Delgado House, as well as many of the homes and buildings on the HSFF Register of Properties Worthy of Preservation. All this work has been executed for us on a voluntary basis with great skill and finesse. The Board and staff of HSFF are delighted to hear from Ra that his commitment to the health and success of the Foundation will outlive his term as Director.

NEW BOARD OF DIRECTORS MEMBERS

HSFF is pleased to announce that two former Board Chairs are new additions to the Board of Directors: Nancy Owen Lewis and Graciela Tomé. We are lucky to have these two knowledgeable women serving our mission.

Nancy Owen Lewis, PhD is scholar-in-residence and former director of scholar programs at the School for Advanced Research. She is the author of *A Peculiar Alchemy: A Centennial History of SAR*, written with Kay Hagan, and the award-winning *Chasing the Cure in New Mexico: Tuberculosis and the Quest for Health* (Museum of New Mexico Press 2016). She has published five articles on this topic, one of which was awarded the 2013 Gilberto Espinosa Prize by the *New Mexico Historical Review*. Having family roots in New Mexico, she previously served as chair of the Historic Santa Fe Foundation and is currently first vice president of the Historical Society of New Mexico and a member of the city's Public Safety Committee. A fellow of the Society for Applied Anthropology, she published the first peer-reviewed article on drive-up liquor windows and chaired the society's 2017 annual conference in Santa Fe. She received her doctorate in anthropology from the University of Massachusetts and previously taught anthropology at the University of Arkansas and the University of Alabama in Birmingham.

Graciela Tomé was born in Argentina. Graciela received a degree in Architecture from the University of Rosario in Argentina and a MA from McGill University in Canada. She has worked as a researcher at the Research Council Rosario University and as an independent architect. Since moving to Santa Fe in 1996 she became involved with historic preservation. She has previously served as chair of the Historic Santa Fe Foundation.

NEW STAFF

Historic Santa Fe Foundation welcomes its new Development Coordinator, Melanie McWhorter. McWhorter served in the position in 2015-2016 and we are pleased to have her back at HSFF.

Melanie McWhorter has lived in Santa Fe for almost 20 years. She spent most of her time working in photography-related positions. With HSFF, she will rediscover her love of history that she garnered while studying for her BA in History from Lander University in South Carolina and apply her background in fundraising that she developed from years of volunteer work. She is completed her Masters in Environmental Studies with Green Mountain College, Vermont in 2017. She is delighted to rejoin the staff of Historic Santa Fe Foundation after a six-month hiatus.

Casita Martina Adobe Restoration Project

By Janell Keyser, 2017 Faith and John Gaw Meem Preservation Intern



Top left image, Adobe restoration in process on back wall Casita Martina. Below, Casita Martina with chapel belfry to left. Image page 6, window opening before restoration.

Photo credit, Janell Keyser



Before I arrived for the summer, HSFF staff Pete Warzel and Mara Saxer, along with HSFF Board Chair Mac Watson were in discussion with Cornerstones Community Partnerships and the Chimayo Cultural Preservation Association about the restoration of a building next to a small family chapel at Plaza del Cerro in Chimayo, NM. Plaza del Cerro is considered by many to be the best remaining example of a Spanish Colonial plaza in the Southwestern United States. The building, known as Casita Martina, is adjacent to the road that rings the plaza. Historically, entrance to the Plaza would have been through large gates on opposite sides of the plaza walls, which could be shut in case of attack. Casita Martina had been the home of Jose Inez Martinez y Trujillo and his wife Maria Martina Deaguero. While her husband was working at a mine in Colorado, Martina moved into the casita in 1907. After her death during the influenza epidemic in 1920, the home remained in the family, eventually being purchased by their son Esteban and his wife Cordelia Trujillo in 1932. One of their sons lived in the home with his wife until 1970. After purchasing the casita, the Board of Directors of CCPA voted to name the property Casita Martina after one of its first residents.

On my second day of the internship, I attended a meeting in Chimayo with Mara and Mac, where we discussed the project with several representatives of the Chimayo preservation group, as well as Jake Barrow from Cornerstones Community Partnerships and Eric Calvert, the adobe mason who would be completing the restoration work and managing the job site. The back wall of the building was severely damaged by a leaking canale, leaving a large gap in the parapet and rear wall. All the buildings on the plaza have entrances that face the middle, although a rear entrance had been added to Casita Martina at a later time. There was no door in the rear opening so access to the structure was not secure. The two windows in the front were missing, as well as the front door. No functioning electrical or plumbing services are currently available at Casita Martina.

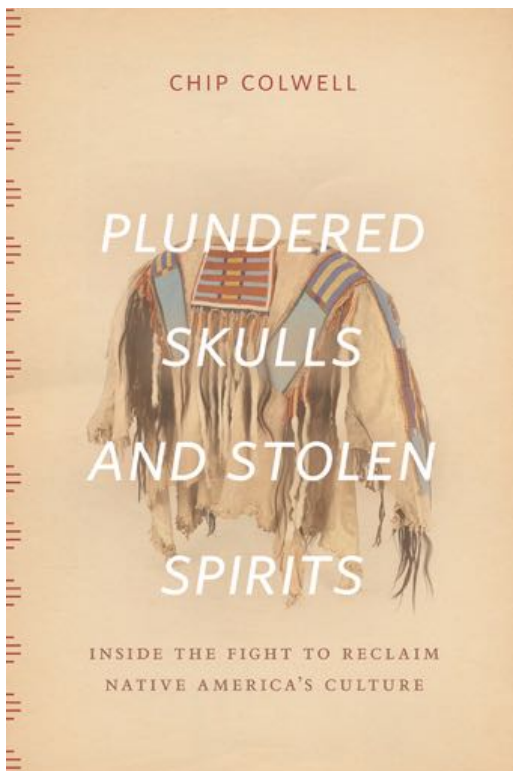
Mac Watson graciously donated two sets of 3-over-1 window sashes that would fit the empty window frames at Casa Martina. For the next several days, I worked to measure and document the windows, remove existing paint and putty and make wood repairs as needed. A few days after I finished priming the windows, I

unfortunately broke my index finger and required surgery to repair it. About two weeks after my surgery and a few days after the stitches came out, I began to work half days at Casa Martina, assisting Eric and a teenage volunteer named Alejandro on the job site. My primary job at Chimayo involved sifting dirt to remove large particles and then mixing the dirt with water to make mortar that Eric would use to set the adobe brick in place. The Casita came with many adobe bricks that a prior owner had left after attempting to remodel the house. Other job duties on site included shredding straw to be mixed with mud to repair areas that had sections washed away by water, setting up and tearing down the job site, fetching water from the nearby acequia and running errands to Española when a hardware store trip was needed. After a few weeks of working half days, I spent longer periods of time at the work site as my finger healed.



Eric works at multiple job sites at the same time, so occasionally there were days where no work was happening at Casa Martina. During these days, I worked on other projects at the HSFF office or shop. Mara spent a few days teaching me about window restoration. She taught me several different tricks of professional window restorers and gave me the opportunity to practice them while we worked together to reinstall the glass in the window sash and glaze them with putty. Soon thereafter, we cut, planed and primed wood to be used for the window framing. Mara and I then began installing the windows at Casa Martina. Removing the first piece of plywood covering the window opening served as a great reminder how important windows are to a structure, not just for the light they allow inside but also for the sense of progress they add to restoring a building.

Even though my internship with the Historic Santa Fe Foundation is winding down, I look forward to seeing the continued progress of Casa Martina's restoration as well as the progress of the Chimayo Cultural Preservation Association in restoring other buildings in Plaza del Cerro. During the restoration, many people driving by have stopped to comment on what has been happening. Their overwhelmingly positive comments carry the same theme... the Plaza is an important reminder of the community's heritage and should be available to educate future generations. Many also comment on how seeing the building being restored reminds them of their experiences visiting people who lived on the plaza like grandparents, aunts, uncles, cousins and others who have since passed on.



BOOK REVIEW

Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America's Culture

By Chip Colwell

Reviewed by Deborah and Jon Lawrence

In 1990, Congress passed the Native American Graves Protection and Repatriation Act (NAGPRA), establishing a formal process for Native American tribes to repatriate their sacred objects and human remains. Since its initiation, there has been heated disagreement

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over the legislation and the process for carrying it out. Tribal leaders often find the process to be frustrating, expensive, and bureaucratic. Many protective curators worry that the repatriation act is stripping their museum shelves bare. And more than a few scientists

contend that repatriation means that scholars will not have the opportunity to study ancient human remains from North America.

Chip Colwell is Senior Curator for Anthropology at the Denver Museum of Nature and Science, a museum with a substantial involvement in the repatriation process. A practicing anthropologist, he is the author and/or editor of several books on the related themes of archaeological ethics and collaboration between anthropologists and Native American communities. As such, he is in a position to give readers a close look at the repatriation process and the challenges associated with working with Native American tribes. As a museum insider, he presents the perspectives of curators, anthropologists, and collectors with clarity, sensitivity, and fairness. Given his sympathies to Native Americans' views, however, he does support repatriation. In *Plundered Skulls and Stolen Spirits*, Colwell manages to balance the views of the various players involved in the repatriation debates, and this is no easy feat. As Colwell asserts, "Every object contains within it the seeds of conflict that have germinated over the decades between religious freedom and academic freedom, spiritual truths and scientific facts, moral rights and legal duties, preserving historical objects and perpetuating living cultures".

Eloquently written, *Plundered Skulls and Stolen Spirits* is a mix of history, reminiscence, and ethnography. Colwell discusses the history of the relevant legislation, past efforts at repatriation, and his own experience as a curator who collaborates with various tribal groups. The book is divided into four case studies of repatriation. Each section not only illustrates the different challenges of interpreting and implementing NAGPRA, but it also includes considerable material on the history and culture of specific Native American communities.

The first case study involves the Ahayu:da, hand-carved statues of Zuni deities, often called "War Gods." The Zuni, who live on a reservation in western New Mexico, treat these figures as living sacred beings who are guardians of the Zuni people. The museums' acquisition of these ceremonial objects dates to early anthropologists, dealers, and collectors who operated in a milieu that was often insensitive to the views of

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Native Americans. The Zuni object to the public display of the Ahayu:da, and since 1978, twelve years before Congress passed NAGPRA, they have been active and successful in their attempts to reclaim these ceremonial objects. Although many curators and collectors feel the statues should be in climate-controlled museum cases, following repatriation the Zuni have placed the Ahayu:da in an open-air shrine where they are undergoing the process of natural decay.

Colwell's second case study focuses on human remains, specifically on the Cheyenne and Arapahoe skeletal remains and scalps resulting from the horrific Sand Creek Massacre. First, Colwell provides a graphic account of the bloody slaughter that occurred in 1864 when a 675-man force of Colorado U.S. Volunteer Cavalry under the command of Colonel John Chivington attacked and destroyed a village of Cheyenne and Arapaho in southeastern Colorado Territory, killing and mutilating 100 or more Native Americans. Approximately two-thirds of those slaughtered were women and children. Next, he discusses the consequent grisly collection of scalps and other trophies – including, ears, fingers, and genitalia – taken from the dead and dying. Army surgeons returned to the massacre site to gather bones for scientific studies. Many of these samples found their way to the Smithsonian, which at one time housed 18,500 Native American remains. Then Colwell describes the recent negotiations by the Cheyenne for the return of these bones. He intersperses his narrative with an examination of the tribal reaction to their ancestors' bones as museum artifacts and scientific objects. He stresses that appropriate treatment of and respect for the dead, whether through burial or otherwise, is a universal feature of all human cultures. Such respect has been blatantly violated in the treatment of Native American remains.

The third case study involves Tlingit ceremonial objects – a killer whale robe, ceremonial hats, carved architectural items, and more – that had been sold to early dealers under questionable circumstances. The Tlingit Indians live in southeast Alaska. In their society the clan, not the individual, holds collective right to property, which includes both tangible and intangible objects. In discussing the idea of communal ownership, Colwell provides examples of the repatriation of

ceremonial objects that had been sold by tribal members without the permission of the clan. In the early 20th century, the sale may have taken place in the context of poverty and deprivation, which was widespread for many Native American groups.

The final case study revolves around the repatriation of Calusa Indian skulls. The Calusa, who lived on the southwest coast of Florida, had disappeared entirely by the mid-1700s. One of the most contentious aspects of NAGPRA concerns “culturally unidentifiable” human remains. Are remains from ancient societies that are not clearly antecedent to one of today’s Native American tribes eligible for repatriation to current communities? Is any contemporary tribal group legally entitled to culturally unidentifiable skulls? This case study of the Calusa informs our understanding of how a determination of cultural affiliation works in process.

Repatriation is an ethical dilemma. Should archeological objects be placed under the care of scientists and museums’ staff who are able to ensure the objects’ maintenance and utilize them to enhance our understanding and appreciation of older cultures? Or should they be in the hands of source communities,

both to ensure the Native culture’s survival and to respect its norms? Indeed, repatriation has been viewed by some as a form of restitution and as such has the potential under the right circumstances to lead to healing of historic wounds.

Perhaps as important, the repatriation process involves collaboration between Native Americans and museums. Colwell encourages the reader to consider alternative options for museums and tribal members when issues over the ownership of artifacts arise. Some tribal groups, for example, have asked museums to continue looking after their sacred objects, with the provision that they can have access to them. NAGPRA has also encouraged museums to involve tribal leaders in the treatment of objects that are not repatriated, asking them to provide their interpretation and to influence how they are displayed.

Plundered Skulls and Stolen Spirits is an intelligent, articulate, and eloquent examination of the ramifications of NAGPRA by a curator caught in the maelstrom. We strongly recommend it for anyone interested in Native American studies, museum studies, archaeology, or the history of the Southwest.

Plundered Skulls and Stolen Spirits: Inside the Fight to Reclaim Native America’s Culture

Chip Colwell

Chicago: University of Chicago Press, 2017.

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\$30 (cloth), \$18 (e-book).

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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HSFF Staff Jacqueline Hill and Bobby Wilson and preservation intern Janell Keyser inspect the fence outside El Zaguán before beginning repairs

HSFF STAFF

<i>Executive Director</i>	Pete Warzel
<i>Office Manager</i>	Jacqueline Hill
<i>Restoration Specialists</i>	Mara Saxer and Bobby Wilson
<i>Development Coordinator</i>	Melanie McWhorter

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AUGUST 2017 CALENDAR

For a list of all HSFF events, visit our website, historicsantafe.org/events.

Deseando Amar (In the Mood for Love): Paintings and Drawings by Max-Carlos Martinez continues at El Zaguán through August 28, 2017.

Friday, September 1, 2017, 5-7pm - *Pushing the Boundaries with Water and Color in New Mexico* opens at at El Zaguán. The exhibition continues through September 30 and features artworks in watercolor, gouache, acrylic paint and water-based ink inspired by Northern New Mexico by 20+ artists.

Sunday, September 10, 4-6pm – Historic Santa Fe Foundation’s fall Stewards Gathering at La Huerta in Tesuque. HSFF’s Stewards group provides an opportunity for Stewards to visit historic homes with exclusive homeowner tours and/or lectures and presentations on the history of the home, its current and former owners and the surrounding community. For more information, visit <http://www.historicsantafe.org/stewards/>

Thursday, September 21, 2017, 3pm - Salon El Zaguán Presentation by Stanley Crawford – Crawford presents a reading from his new novel *Village* published in 2107 by Leaf Storm Press. The talk will be followed by a book signing and HSFF will have copies of Crawford’s novel *Village* for sale.

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