

HISTORIC SANTA FE



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Inside Historic Santa Fe

February is for love – sharing with those around us. In the offices, chocolate usually abounds and the staff and volunteers usually cannot resist the sweet offerings. We completed the repairs on the ceiling in the sala replete with newly painted ceiling, walls and floor. We welcomed all our members and guests for the opening on February 9, 2018 to view the art work of two artists-in-residence and to see the bright and shiny room. Please join us for a visit.

In this issue, we offer a sweet interview with El Zaguán’s 7 ½-year-old artist Jack Stark Dudzik coinciding with his February 2018 exhibition at El Zaguán titled **Jack Stark Dudzik and Sarah Stark: Mother-Son**. The dual artist-in-residence exhibition continues through March 2, 2018. We also reproduce an article from the 1982 HSFF Bulletin, *The “New-Old Santa Fe Style” of 1915: Results of the “Chamber of Commerce Architectural Prize Contest”* surprisingly awarded to two very noted Santa Fe architects.

On our website, we plan to have more useful content including a maps archive and a feature on Agua Fria Village in the upcoming months. In the last eZine, we announce the launch of the Bulletin Archive. Find all the Bulletins at <https://www.historicsantafe.org/bulletins/>.

We hope you enjoy this issue! Happy Valentine’s Day to our community!

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 of The Historic Santa Fe Foundation contributes to the preservation and knowledge of our great city of Santa Fe and Northern New Mexico.**



eZine cover: *Jack Stark Dudzik* from the February 2018 exhibition at El Zaguán. More information on [historicsantafe.org/events](https://www.historicsantafe.org/events)

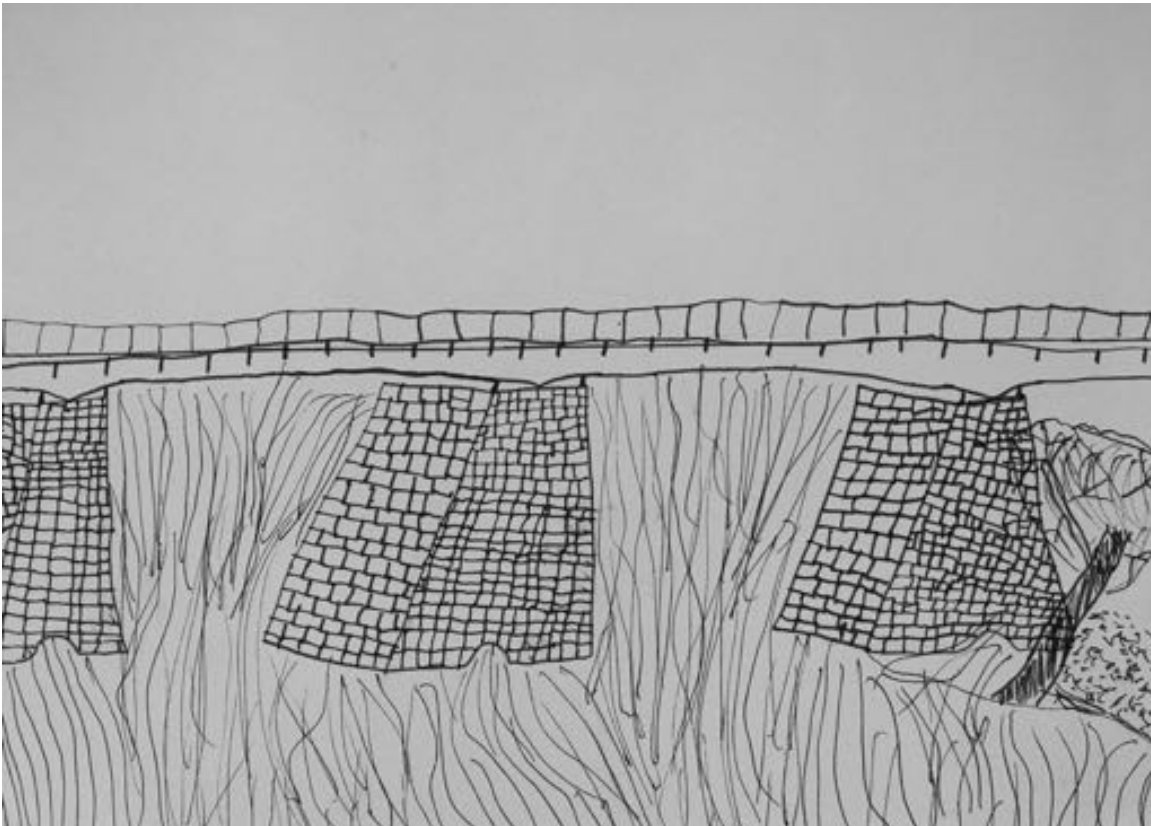
Image above: Courtesy of Pete Warzel, Historic Santa Fe Foundation’s Instagram [@historicsantafefoundation](https://www.instagram.com/historicsantafefoundation)

INTERVIEW *Jack Stark Dudzik*

El Zaguán Artist-in-Residence

The February 2018 show at Historic Santa Fe Foundation's El Zaguán features the work of two El Zaguán resident artists, novelist Sarah Stark, and her 7 ½ year-old-son Jack Stark Dudzik. Paired with excerpts from Sarah's latest work on the novel, *Finding Michael Finnegan*, Jack's pencil sketches, black pen drawings and watercolor paintings evoke important American symbols: trees, tree houses, boats at sea, flags, and bridges across the Potomac River. In this interview, Jack answers a few questions about being an artist and a kid living in Santa Fe and at El Zaguán. The show continues through March 9, 2018.

Jack Stark Dudzik is a soccer player, painter, designer and writer. He likes to write letters to his grandparents, sisters and cousins. He also enjoys writing non-fiction about topics such as plants and animals. Jack likes to draw anywhere outside and inside, but mostly while sitting in the garden of El Zaguán and from inside his light-filled living room in Apt #7.



Armed with an antique hunting rifle that had been his grandfather's, a cooler of Budweiser and his journal the week before Christmas in 2007, Michael left for the treehouse, telling Joan he didn't know if he could stay in this country any longer. He was wearing his UT Longhorn sweatshirt, plaid flannel pajama pants and black rubber boots up to his calves.

What is your favorite thing about living in Santa Fe or El Zaguán?

That it's dry and you can go outside a lot without wearing a jacket.

What are the good parts about living in an artist community? Do you hang out with the other artists and, if so, what do you all talk about or create?

I don't know. Sometimes I hang out with them. I'm friends with Jean, Kuzana and Anna.

What have you learned about the history of Santa Fe, this building, or Canyon Road by living here or in school?

That El Zaguán is an old adobe and that it has a big room, La Sala.

How did you and your mom develop the project where you illustrate her writings? Did she pick the writing, did you pick some or did you work on all if it together? What was your favorite to illustrate?

She told me what kinds of things were in the story that I could draw. Like trees, boats, villages, tree houses and yeah, that's it.

The villages were my favorite things to draw.

Have you traveled to the Potomac River and the surrounding areas? If so, why and why do you go there?

No, I don't think so.

What do you enjoy most about traveling? Where is the best place you have been so far? Where do you want to travel one day?

That you can see a lot from whatever you're traveling in. The best place I've been to so far has been Kauai, because I got to play and swim in the ocean.

I want to go to see the Hoover Dam because my great, great grandfather helped build it.

If you had to pick one of your favorite objects in your room or house, what would it be and why?

It would be the ping-pong table at my dad's house, because we use it to play ping-pong and we can also use it as a dining table.

What is the best thing about being a kid and what do you think is the best about being an adult?

I think it's because you can run fast and climb trees and do things like that. I don't know what the best thing about being an adult is.

What do you aspire to do when you grow up? Do you have some small or big plans?

I want to be someone who travels to lots of places in the world. I have big plans!

All images © Jack Stark
Dudzikwith excerpts from Sarah Stark's unpublished novel *Finding Michael Finnegan*. The exhibition at HSFF, 545 Canyon Road, Santa Fe, continues through February 24, 2018.

Sarah will present a Salon at HSFF on Thursday, February 15, 3:30pm on the topic of *Why We Read Political Novels*.

More info at historicsantafe.org/events



It had started in the first half of 2011. The new year began with the close-range shooting of the Arizona Senator, Gabrielle Giffords at a constituent meeting in a supermarket parking lot.

Just two months later an earthquake off the coast of Japan led to the melting down of the nuclear cores at the Fukushima Nuclear Power Plant. Michael stopped eating fish.

So much of it had been simple fatigue. He had been struggling for a full decade by that time with the state of his country and the state of his world. How was a tired man to respond to such unexpected upheaval?

It didn't help that Joan had joined the Presbyterian Church down on Military Road for a time. And also a knitting club in Ballston. And that she'd started mentioning the first names of women in passing. Protestants and knitters and who-knew-who! Oh, you should have tasted the lasagna Grace made for the potluck today. Kitty Kirby is not at all intimidated by the basket weave stitch! Michael wondered how his wife had become a woman speaking of the lasagna and needlework of virtual strangers.

And the rest of his nuclear family? He's still sick when he thinks of it. All that love and all that parenting, and all he has to show for it is a wife who turned batty and three grown and independent children, living obliviously stable lives in three different time zones.

Did any of them know what a telephone was?



Michael imagines peasants, his Scot and Irish ancestors, leaving this small island hundreds of years ago, their desperate departure, the hunger and rot and persecution that must have preceded their escape. To have boarded a boat, but prior to that to have dressed the children in their warmest clothes, to have said goodbye to the house and to the animals and to the buried dead. Not knowing how to swim, not knowing how it will be to face the endless sea, or what sort of place this America will prove to be, if they are lucky enough to arrive there.

His own decision to leave his homeland, maybe on the surface so different from that of his ancestors, but quite similar in the crux. Desperation. One day, Michael was committed to staying in the U.S. despite it all, working it out, day by day. The next day, all within his view turned gray, smoky and tight.

How could he ever have thought he could stay? He could not stay.



House awarded first prize in the Santa Fe Chamber of Commerce Architectural Prize Contest.

The “New-Old Santa Fe Style” of 1915

Results of the “Chamber of Commerce Architectural Prize Contest

The architectural competition sponsored by the Santa Fe Chamber of Commerce in 1913, a contest designed to promote the “New-Old Santa Fe Style,” was an early attack in what was to be a continuing campaign. In January of 1915, Sylvanus Morley, one of the generals of the Revival forces, published an article in *Old Santa Fe* entitled “Santa Fe Architecture” which covers the subject in detail, from the time “when the Spaniards first pushed their intrepid way into New Mexico” to find “great communal houses four and five stories high.” He gives credit to E.P. Ripley, then president of the Atchison, Topeka and Santa Fe Railway Company, for the use of the California Mission style for A,T & SF hotels and stations, “the most beautiful and ‘true to type’ being the ‘Alvarado’ at Albuquerque, New Mexico.”

Morley goes on to say that “however appropriate California Mission Architecture might be for California,

it was hardly the ‘correct thing’ for New Mexico” and that El Ortiz, the Fred Harvey Hotel at Lamy, was built in the “Santa Fe Style.” In a footnote he explains that the store and warehouse of the Colorado Supply Company at Morley, Colorado, antedated El Ortiz by about a year. The warehouse was “designed and built by the architectural firm of I.H. and W.M. Rapp Co., of Santa Fe, New Mexico, in 1908. It was the first attempt to adapt Santa Fe Architecture to modern building requirements, and also one of the most successful.”

In discussing the difference between California Mission and Santa Fe styles, Morley stresses that in the Santa Fe Style there occurs “the complete elimination of the Roman arch and semi-circular outlines so common in California Mission Architecture. This is never used in Santa Fe facades, and constitutes the chief point of difference. . . Too much



House awarded second prize in the Santa Fe Chamber of Commerce Architectural Prize Contest.

stress cannot be laid on this point. The Roman arch of California Mission Architecture is fatal to the artistic success of structures in the Santa Fe Style. The writer is particularly anxious to sound a warning note in this connection, as many otherwise good 'Santa Fe Style' buildings have been ruined by the addition of Roman arch portals or curving fire-walls."

His other criteria for Santa Fe Style are that the "general effect is low and long; . . . all prominent facade lines are horizontal; . . . the facade is broken by . . . portales . . . balconies . . . vigas and canales; . . . the color preferably should be one of the numerous shades of adobe; . . . carved wood members are extensively and effectively utilized in facade decoration."

Morley uses his own home as an example. "The writer's residence is an excellent example of this simple type of Santa Fe Architecture. When the house came into his possession it was very much down at the heel. The architrave sagged under the weight of the earth roof; the fire-wall had disappeared; and finally modern windows — tall vertical openings in the facade — destroyed the

harmony of the otherwise long and low effect.

The architrave was taken down and straightened, a composition roof was used to replace the old one of earth, the fire-wall was rebuilt, and finally small casement windows were added and the 'vertical wounds' in the facade healed."

He further illustrated his points by a review of the architectural competition. "To stimulate local interest in the native architecture, the Santa Fe Chamber of Commerce in the fall of 1913, organized at the writer's suggestion, an architectural contest, prizes being offered for the 'best design of a Santa Fe Style residence not to exceed \$3500 in cost.'

"Sixty-five designs were submitted in all; and many new and happy ideas were brought to light. One of the most important results achieved was the demonstration by a number of designs of the perfect adaptability of the style to modern dwellings.

"The houses shown . . . were awarded first and second prizes respectively in this contest. The former shows symmetrical facade treatment relieved by a portal at the side. The beautiful proportions and perfect



"El Nido," house of Mr. S. G. Morley before "Santa Fe" treatment.

Photo by Jesse Nusbaum

Museum of New Mexico



The Morley house after "Santa Fe" treatment.

balance of the doorway and adjacent wall spaces, including the water spouts, were the features which won for this design the first prize.

"The house awarded second prize ... shows several novel features. The use of brick cornices, battered walls, different roof levels, and exterior placita with gateway on the street, were points which highly recommended this design to the judges.

"... The house awarded first prize was designed by Mr. Kenneth M. Chapman, and the one awarded second prize, by Mr. Carlos Vierra."

In conclusion, Morley advises against transplanting this "native architecture" to the East or Middle

West, because this product of an arid environment could not be recommended for a moist and humid climate. "So far as New Mexico is concerned, however, there can be no question. Here all factors — historic propriety, environmental exigency, and constructional economy, combine to make the Santa Fe Style the architecture par excellence for the region."

Since the time this article was published, of course, there have been many who have said that the Santa Fe Style is not just the architecture "par excellence" for the region but the only acceptable one. Others opt for variety, and the battle goes on.

— Agnes Lufkin



"Oh, it's OK; it's not a building... just a cover for our hot air balloon court."



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

Sunlight in the Jozef Bakos' house, courtesy Melanie McWhorter from HSFF's Instagram [@historicsantafefoundation](https://www.instagram.com/historicsantafefoundation)
One of the tentative locations for the HSFF house tour in cooperation New Mexico Museum of Art's centennial celebration, School for Advanced Research and New Mexico Humanities Council. More information on the [tour page](#).

HSFF STAFF

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<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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FEBRUARY/WINTER 2018 CALENDAR

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

Sarah Stark & Jack Dudzik Stark: *Mother-Son, An Exhibition & Reading* with a reading by Sarah Stark for her new unpublished novel *Finding Michael Finnegan* at 6:15pm. Exhibition at El Zaguán, 545 Canyon Road, Suite 2, Santa Fe continues through March 2, 2018. More information on the [Events Page](#).

Thursday, February 15, 3:30pm - Salon El Zaguán with Sarah Stark: *Why We Read Political Novels*. RSVP required to Jacqueline@historicsantafe.org or 505-983-2567. No admission fee for members and \$5 non-members.

Monday, February 19, HSFF office closed for President's Day.

Thursday, March 1, 2018, 5-7pm, Deadline for applications for Faith and John Gaw Meem Preservation Trades Internship. Applications will be accepted through **March 1, 2018**. For more information, visit the [Internship page](#) or email mara@historicsantafe.org.

Friday, March 9, 2018, 5-7pm, opening *On/Off Hours 4: HSFF Staff Show*. Exhibition opens at El Zaguán, 545 Canyon Road, Suite 2, Santa Fe on March 9 and continues through March 30, 2018.

Thursday, March 22, 2018, 3pm, Salon El Zaguán: A Film Screening and Panel for John Eddy's *Roads of the Seventies*. RSVP required to Jacqueline@historicsantafe.org or 505-983-2567. No admission fee for members and \$5 non-members.

Friday, April 6, 2018, 5-7pm, opening *Jim Gautier: Photo Encaustics*. Exhibition opens at El Zaguán, 545 Canyon Road, Suite 2, Santa Fe on April 6 and continues through April 27, 2018.

Sunday, October 7, 2018, 1-5pm, Artists' Home Tour. Tour includes four artist's homes in partnership with School for Advanced Research, New Mexico Museum of Art and the New Mexico Humanities Council. More information on the [Artists' Home Tour page](#).

To share events please contact the HSFF Development Coordinator Melanie McWhorter at melanie@historicsantafe.org or call 505-983-2567.

To RSVP to a Salon El Zaguán talk, email Jacqueline Hill at Jacqueline@historicsantafe.org or call 505-983-2567. There is no admission for HSFF Members and guest or non-members are \$5.00. For more information on HSFF Membership, visit the [Join & Give page](#) of our website.



Call for Docents for The Randall Davey Audubon Center

DOCENTS WANTED: The Randall Davey Audubon Center is seeking docents to lead tours of the historic home and studio of artist Randall Davey (1887 - 1964). Learn about the history of Santa Fe's beautiful nature sanctuary and the remarkable life of a Santa Fe Art Colony stalwart. Full training and information provided. Docents lead tours on Friday afternoons and for special groups at other times as arranged. Many opportunities to assist with research, interpretation, exhibits, celebrations and presentations. For more information, please contact Carl Beal, Center Manager at 983-4609 or cbeal@audubon.org.

Photo Courtesy Watson Conserves, LLC

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